

MUSICAL COURIER

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NEW YORK, SATURDAY, JANUARY 18, 1930

WHOLE NO. 2597



Marie Morrissey

"One of the Rare and Truly Contralto Voices."



CATHERINE DE VOGEL.

Dutch soprano, appeared in Great Neck, L. I., on January 6; on January 13 in Passaic, N. J.; January 14 in Chester, Pa.; on January 15 in Swarthmore, Pa., and will appear in Englewood, N. J., on January 27. From there Miss De Vogel will go to Florida to fill several engagements, and will give a few concerts on her way South. This versatile artist specializes in costume recitals and has won the most favorable criticisms from the various papers in whatever places she has appeared. Her audiences, too, receive her with much enthusiasm.

FABIEN SEVITZKY, conductor of the Philadelphia Chamber String Simfonietta, who was one of the many prominent guest artists that took part in the Musicians' Gambol at Carnegie Hall, New York, on December 33. The affair was a benefit for the Endowment Fund of the Edward A. MacDowell Association. Mr. Sevitzy not only played the bass violin, but also was a conspicuous figure in the fun-making.



GRACE MOORE, one of this season's successful sopranos at the Metropolitan Opera House. (Photo by Robin Thompson.)



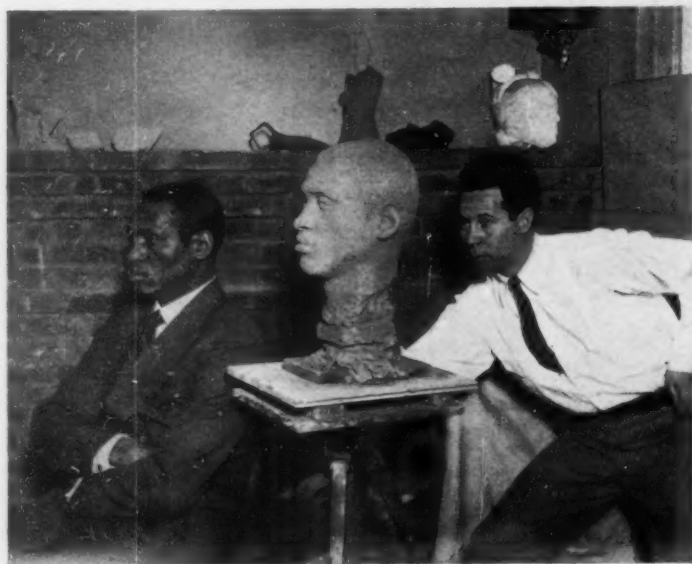
DR. G. DE KOOS, head of the Hollandsche Concertdirectie, who is now in America. Dr. De Koos is the European manager for Jose Iturbi, Yehudi Menuhin, Horowitz, Levitzki, Thibaud, Casals, Galli-Curci, and many other famous artists.



PAUL STASSEVITCH, distinguished violinist and conductor, who will conduct the New York Philharmonic-Symphony Orchestra at Carnegie Hall on January 31, when Margaret Somme (Mrs. Stassevitch) will be soloist.

MANUEL AND WILLIAMSON TO GIVE ENSEMBLE NUMBERS.

Philip Manuel and Gavin Williamson, who have become internationally known through their unique programs, in which they play two harpsichords and two pianos, will be joined on their next season's tour for certain appearances by the Newberry Quintet, a group of four string players and a flutist. A fascinating program of ancient and modern ensemble works, really delectable music, will be interspersed by the two-harpsichord and two-piano playing of Manuel and Williamson and climaxed by a joint performance soloists and quintet.



PAUL ROBESON, who before sailing for his European tours, posed for the sculptor Solenne in his New York studio. The head, an excellent likeness, will be cast in bronze.



THE WORLD'S FIRST BABY ORCHESTRA.

It had to come. In Eureka, California, a city located in the midst of the Redwood Empire on the western coast of the United States, a baby orchestra has been organized and trained, and the accompanying picture gives an idea of the infant personnel. Less than twelve months ago not a member of this orchestra knew a note of music. Today, however, they play the lighter classics of the "grown ups," and strictly by note. The membership of the orchestra comprises nineteen baby players, aged from two and one-half years up to six. The pianist is twelve years old, and the conductor, eight years. The tots are known as the Sherman Thompson Baby Orchestra. The Pathe Sound News Company has taken sound pictures of them for the news reel all over the world. Karl Moldrem, a violinist who has spent years on a music system for the development of baby musicians, is the instructor of the Eureka organization.

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Hampton Choir to Visit Europe

Albert Morini Arranges Extensive Tour Beginning in the Spring of 1930—R. Nathaniel Dett to Conduct.

The celebrated Hampton Choir is to visit Europe. This announcement has just been made by Albert Morini, who has been in America for some time negotiating this contract. Mr. Morini, well known concert manager, with offices in Vienna and Paris, was chiefly responsible for the success of the European tour of the Dayton Westminster Choir. He is now preparing to duplicate this success with the Hampton Singers. The announcement is of importance, since it permits Europe to become acquainted with still another feature of American musical endeavor.

The musical importance of the Hampton Choir makes it appropriate here to set forth some salient facts regarding the institution which is responsible for the development of a corps of singers of such famed and consummate artistry.

Immediately following the close of the Civil War, the United States confronted the problem of caring and preparing for the stern business of life upwards of four millions of Negroes who shortly before had been in the thralls of slavery. Thrown upon his own resources, illiterate, bewildered by the unaccustomed light of freedom, harried at every turn by racial exclusiveness, the Negro and his dearly bought freedom presented an object of pity and despair. Absolutely unfitted to take his place in the economic scheme of things, ignorant of white community existence, lacking the bare necessities of life, he wondered whether freedom, after all, was so desirable a state to attain.

Here indeed was a problem that pressed the leading sociologists and economists for a solution. Millions of Negroes had to be incorporated in the life of the nation or seriously impair its economic structure. The very self-respect of the country was threatened. Perhaps the exigence of the times or the peculiar aberrations that sometimes follow in the wake of war were responsible for the bizarre suggestions offered as remedies. In either case, the helpless Negro seriously faced the prospect of colonization, repression, segregation and extermination.

Fortunately for the colored race and the nation, and, as subsequent events proved, for the culture of the world, stabler minds prevailed. Men of vision realized that the salvation of the Negro lay in education and training for efficient citizenship. In the accomplishment of these ends, many agencies and personages were enlisted. Among the foremost were the American Missionary Association and General Samuel Chapman Armstrong, formerly a leader of a colored regiment and member of the Freedmen's Bureau.

"The only hope for the future of the South and the Negro," said General Armstrong, "is in a vigorous attempt to lift the colored race by a practical education that shall fit them for life." Assured of the backing and cooperation of the American Missionary Association, General Armstrong, with unbounded energy, applied himself to the task of founding a "Negro College." The purpose of the institution was, "to train selected Negro youths who should go out and teach and lead their people; first by example, by getting lands and home; to give them not a dollar that they could earn for themselves; to teach respect for labor; to replace stupid

drudgery with skilled hands, and in this way to build up an industrial system for the sake, not only of self-support and intelligent labor, but also for the sake of character."

At Hampton, Virginia, where his duties as a member of the Freedmen's Bureau had brought him, General Armstrong saw in a tract of land of 160 acres called "Wood Farm" the future site of his "Negro College." Among other buildings which stood there in doubtful state of preservation, were forty military hospital-barracks. Financed by the American Missionary Association and influential Northerners, the ground was purchased. The barracks were converted into temporary dormitories. The school was opened on April 1, 1868, with one matron, one teacher, and fifteen enrolled students. Amid such inauspicious circumstances Hampton Institute was born.

From 1870, when the school was incorporated under the laws of Virginia with the title, Hampton Normal and Agricultural Institute, until today, the institution has kept pace with the remarkable strides made by the United States in the cultural and economic fields. Today the home of the Hampton Choir boasts of an establishment of highest collegiate standards. Practically voicing the thoughts of leading educators, the Dean of Teachers College, Columbia University, writes: "With inadequate support, Hampton Institute has effected a revolution in the training of the black race and has profoundly changed our ideals of the training of the white race also."

When considering the choir, one fact always to be borne in mind is the essentially spiritual character of Hampton Institute. Religion, healthy-minded and generous, permeates the very walls of Hampton. Work and prayer here are daily companions. Prayer to the Negro means music, for so deep and sincere is he in his devotions that in song only does he find an adequate medium of expression. But competent direction was lacking. Consequently, while there was plenty of enthusiasm, the possibilities latent in these rich Negro voices were not fully developed.

Nevertheless, the fame of Hampton singing spread. The need of a director, a professional musician preferably, with a sympathetic understanding of the musical situation as it existed at Hampton, was greatly felt. Finally, in 1912, the man most admirably equipped for the task, R. Nathaniel Dett, was prevailed upon to accept the post of Director of Music at Hampton Institute.

The name of the director of music cannot be dissociated from the Hampton Choir. When Dr. Dett assumed his duties as director of music, the first problem to challenge him, other than complete reorganization, was the conducting of a choir in church without instrumental aid for pitch and rhythm. This condition existed in deference to the wishes of the donor of Memorial Church. It was his desire that, due to the natural beauty of the Negro voice, there should never be any instrumental accompaniment to religious exercises held there. As a result, the choir was faced with the difficulty of obtaining suitable numbers, as "a capella" music is very infrequently written in America.

Most of the works of Bach could not be

considered, being too difficult for untrained singers. Cantatas and oratorios furnished some very short, albeit beautiful, numbers. Here was the anomaly of a choir holding rehearsals twice a week, absorbing much musical learning and having nothing to sing. Negro spirituals were not considered, as they were traditionally reserved for the more informal evening chapel service. Hampton has always manifested a desire to keep the unaccompanied Sunday morning church service distinct from the evening chapel service.

In an anthem by Tchaikowsky, Hymn to the Trinity, a piece written in simple folk style, expressing great yearning, Dr. Dett found the ideal number for the Hampton Choir. The classic employment of counterpoint awakened immediate response in the students. They quickly mastered the hymn,

singing the notes by syllable, not words, but investing their music with a yearning quality and soulfulness discernible only in their own spirituals. To that discovery of the close affinity existing between Russian folk and Negro music is attributable the prominence at present of Russian Anthems in the repertory of the Hampton Choir.

Development from this point onward was rapid. Religious music, based on the Negro spiritual, was created, which favorably compared with that developed from other sources. The Hampton Choir, under Dr. Dett's distinguished leadership, was acquiring a professional standing. Leading critics of the country recognized in Negro music one of the most beautiful of all folk expressions, and in the Hampton Choir, the "greatest single exponent of the only real American folk music."

Yolanda of Cyprus a Pronounced Success

New American Opera by Clarence Loomis and Cale Young Rice Given Its First New York Performance by the American Opera Company.

Yolanda of Cyprus, the new American opera by Clarence Loomis and Cale Young Rice, which was given early in the fall in Chicago by the American Opera Company, and has had lasting success there and on the road since, arrived in New York on January 8 as the third offering of the American Opera Company's New York season.

The composer has shown excellent judgment in the selection of his libretto. It would be difficult to conceive a more forceful drama than this, or one better suited to operative investiture. The story was told in the MUSICAL COURIER upon the occasion of the Chicago performance, but it will do no harm to repeat it here in brief. At the rise of the curtain the drama is in full swing. Berengere, the wife of King Renier, is discovered with her lover, Camarin. After the briefest moment, warning comes that Berengere's husband is in the courtyard, and she and her lover are overwhelmed with panic.

Yolanda comes to the rescue, offering herself as a sacrifice, and when Renier enters she acknowledged that Camarin is her lover.

The irate husband, still filled with his suspicions, and constantly watchful of the facial expressions of his wife and Yolanda, decides that Yolanda shall marry her lover—in reality the lover of the Queen.

Meanwhile it has developed that Yolanda, who is the soprano of the piece, and Amaury, the tenor, love each other and expect to be married. Yolanda therefore is faced not only with marriage to a man for whom she has rather contempt than love, but also with deceiving the man she really loves with the utmost intensity and devotion. The possibilities of tragedy are evident enough. In succeeding acts the plot leads up to the wedding of Yolanda and the hated Camarin. They kneel before the altar and are joined in holy matrimony by the priest, and even as they rise from their knees a messenger rushes in and announces that the Queen is dead.

The final act shows the burial of the Queen. She lies in the stage center on a couch, covered with a shroud, surrounded by all of the others. There seems no escape for Yolanda, who has sacrificed herself uselessly, but the Queen is seen to move, the shroud is drawn back, and she whispers the words, "Yolanda is innocent, it was I." She then falls back dead. At a sign from the King soldiers seize Camarin, but he frees himself from their grasp, draws his sword and attacks Amaury. They fight, and he is killed, thus bringing about a "happy ending"—rare enough in grand opera.

As will be seen, this is an extraordinarily clever plot, and full from end to end of tense emotion. Mr. Loomis has written for it music that is extraordinarily dramatic and suitable. He knows how to write a stirring allegro, and there are likewise occasional moments in the music where one feels that he could write music of the sort that is commonly called beautiful if opportunity were to permit. In this rapid drama such opportunity scarcely arises. There are, indeed, a few moments where melodic vocal writing might be in order, but it does not seem that Mr. Loomis felt inclined to grasp these opportunities. Perhaps it seemed to him that such writing would be a blemish on the characteristic idiom of the piece as a whole.

Musically speaking, it would seem that the weakest feature of Mr. Loomis' style is his treatment of the voices. The impression is gained that for the most part, in his fine orchestral allegros, the vocal line was an afterthought. The intervals are peculiar and the words are often curiously accented, which renders their proper pronunciation difficult. This is not to say that the words are not understood. It is rather intended to

be implied that, if clearly enough understood, the manner in which they are accented causes them to sound peculiar.

The leading roles were well cast, and although it cannot be said that the artists were vocally important, they acted excellently. They are not expected to do much singing in this drama. John Moncrieff as The King made a striking figure and gave solidity to the drama which centered about him. Berengere, his wife, was interpreted by Edith Piper with appeal. Charles Kullman as Amaury and Natalie Hall as Yolanda, his betrothed, were pathetic, and Clifford Newdall made Camarin the coward he is intended to be. Harriet Eells as Vittia Pisani was effective. There were many smaller roles, all adequately done. Isaac Van Grove conducted.

As already stated, this opera has won the success it deserves in cities other than New York, and it is pleasing to find that even sophisticated and bored New Yorkers found a thrill in it. There was hearty applause for everybody concerned. The librettist made a certain speech. To him, in fact, must go a large portion of the credit for the success of the work. His libretto is decidedly more important than the average opera libretto. The music, although splendidly written, evidently the work of a master hand, is comparatively insignificant—intentionally so, no doubt. If Mr. Loomis had cared to halt his drama for "set" musical numbers he might have written music that would emerge. He shows this in a few brief passages for chorus and in the light music at the beginning of the armorers' scene. That he has chosen to sacrifice himself to the drama seems an error of judgment to this writer, but it is in line with recent practice. Debussy did something of the sort, to a lesser degree, in *Pelleas*, and *Pizetti* in *Fra Gherardo*.

But, after all, one must judge a work from the point of view of the authors' theories, and it is evident that the authors in this case have admirably carried out their intentions. For the rest, that belongs to the public. Will the public put the stamp of its lasting approval upon this type of opera? Or will it continue, as in the past, to give its love to opera as a musical offering? To venture an opinion upon that subject would be incautious. Let the future take care of itself.

Meantime, it must be added that present day conditions in the world of opera in America are certainly tragic when so excellent a composer as Mr. Loomis must wait for years for a performance. In any European country Mr. Loomis—who is forty years old—would long since have been staged, would have learned his craft by experience, and would, perhaps, be an internationally famous figure.

All the more credit to Mr. Rosing and the American Opera Company that they have given this American composer a chance.

(Additional reports on page 40)

Exhibition at New York Public Library

A remarkable exhibition of rare and interesting music has just been opened in Room 113, the great exhibition room of the New York Public Library, Fifth Avenue and Forty-second Street, to be on view until the end of March.

The bulk of the collection was recently purchased from the famous musical library of Dr. Werner Wolfheim of Berlin, through funds generously supplied for that purpose by the Beethoven Association, the Carnegie Corporation, the Juilliard Musical Foundation, and Harry Harkness Flagler.



THE SPIRIT OF HAMPTON

Milan Scala Opens Brilliantly With La Campana Sommersa

Respighi Himself at the Helm—La Vestale Revived Under Guarnieri—
Schipa's Return to Scala—Italian Opera Houses to Be
Saved by Governmental Decree.

MILAN—The Scala season opened in a blaze of glory that illuminated the entire musical firmament, when all Milan and hundreds of visitors crowded the theater to hear the revival of Respighi's *Sunken Bell*. The great novelty of the production was that the composer himself directed it and was responsible for every detail of the action. In consequence the impression of last year was improved, though there was considerable criticism to the effect that Respighi was too fond of the orchestra and was apt to forget the singers on the stage.

In any case the audience was taken to Fairyland and seemed delighted to be there. Saraceni, as Rautendelein, caught the spirit so completely that it was hard, even for grown-ups, to believe that a real live lady was singing. The illusion of unreality was uncanny at times. Respighi was able to score a great personal success.

LA VESTALE IN BRILLIANT REVIVAL

The Opera with which the Scala should have opened this year is Spontini's *La Vestale*, but the production was not ready in time. A few days after the opening the ancient favorite was ready for revival. To most of the audience it must have been a novelty, though it made a name for Spontini in 1807, and after a triumphal tour through Europe first reached Milan in 1824. It encountered rather frigid reception at that time, owing to the great success of Pacini's opera of the same name the previous year, and it was buried for three-quarters of a century; but in 1908-9 it was triumphantly exhumed. No wonder, for Spontini's work is perhaps the most grandiose opera in existence—far more pompous and magnificent even than *Aida*. The overture, which is often played by symphony orchestras, is one of the finest examples of its kind, and some of the vocal numbers are superlatively lovely. Nor is the book by any means uninteresting. Based on the religious traditions of ancient Rome, it deals with the divine interference on behalf of Giulia, the Vestale, who had abused the sanctity of the Temple by meeting Licinio, her lover, there under the cover of night. It would be wearisome to disclose the entire story, and unnecessary, as the subject of Venus worship is familiar.

The performance of the present revival was brilliant, in keeping with the opera and its period. Guarnieri proved a wonderful exponent of Spontini's music; while Forzano and Caramba achieved the appropriate magnificence in their mise-en-scene. The splendid scenery was done by Marchioro. The principal singers were Giannina Arangi Lombardi as the Gran Vestale; Bianca Scacciati as Giulia; Tullio Verona as Licinio; Molinari as Anna, and Vaghi as the High Priest.

SCHIPA RETURNS TO SCALA

Tito Schipa, a familiar favorite lured away years ago by Chicago gold, made his re-entry at the Scala in Donizetti's *L'Elisir d'Amore*. Naturally the public's interest centered in him, and the riotous applause that followed his *Furtiva Lagrima* was such as has not been heard within these old walls for many a year. *L'Elisir* is really such a charming and ingenious work—a tonic to all those in danger of going "stale"—that it is bound to be a success, especially when the production is as good as this one. Considering that, according to the *Corriere della Sera*, the artists available for the original production of *L'Elisir* were "a German prima donna, a stuttering tenor, a buffo with the voice of a billy-goat, and a French bass who was almost worthless," we are not so badly off after all, and might be a little more appreciative of the fine artists available today.

By the side of Tito Schipa were Panelli as "Belcore" and a jovial Dulcamara went to the credit of Baccaloni. Saraceni may have been a little off color, as her singing was not up to the high standard she usually gives us. Maestro Dal Campo conducted. He was wise enough to realize that in Donizetti, as opposed to the moderns, there must necessarily be a fairly wide margin for vocal liberties and did not try to force great musical interest into his reading of the score.

A CONVENTION OF EXPERTS

There recently took place in Milan a meeting to consider the difficulties of the operatic stage, and among those present were the directors of all the most important opera houses of Italy, as well as representatives of the movie industry and associated organizations. The importance of the event cannot be overstated, since it embraced all the questions arising out of the present situation in regard to artists, orchestral players, chorists and technical men.

One of the subjects which aroused most debate was that of the box holders, and the

recent decree authorizing the various municipalities to demand the surrender of privately owned boxes, or alternatively, to conform to certain demands for subsidies.

The educational value of the theater was stressed, also the necessity of perpetuating the artistic traditions. It was realized that only the most rigid economy, and measures to prevent the theaters from becoming the means of private gain were in order.

The action of Senator Broccardi, of Genoa in enforcing the decree was discussed, and

it was hoped that an enforcement would be made obligatory to all the Municipal Councils, following the actual effecting of the measure in Milan some months ago. The convention closed by composing a telegram to the Duce to this effect:

"The assembly of the governing bodies of the Italian theaters which have no scope of private gain, united today in Milan to examine vital questions of economy and direction concerning the future of the theater and the preservation of the various municipalities to demand the surrender of privately owned boxes, or alternatively, to exact appropriate subsidies. The educational value of the theater was duly stressed, and it was realized that the artistic traditions of the Italian opera could be maintained only if operas are saved from becoming objects of private gain." The upshot was a direct petition to Mussolini to order all municipal councils to carry out the decree, which actually became effective in Milan a few months ago.

CHARLES D'IF

Enthusiastic Audiences Hear Horowitz, Piatigorsky and English Singers in San Francisco Messiah Beautifully Given—Miscellaneous Notes.

SAN FRANCISCO, CAL.—For the third time within a period of five days, Vladimir Horowitz attracted a capacity audience, which showed by unbounded enthusiasm its entire approval of this genius of the keyboard. Horowitz possesses the singular combination of a stupendous technical equipment and the most delicately poetic art. Because his mechanical attainments do not over-balance his powers of imagination musicians and music lovers find this artist as great interpretatively as he is expert in technic. The program that Horowitz played at this recital contained some of the most terrific tests of virtuosity. In such works as Liszt's *Sonata in B minor* and *Au Lac de Wallenstein*, four pieces of Chopin and compositions by Ravel and Prokofiev, Horowitz' playing was truly sensitive and beautiful, and contained a large amount of intellectual depth and emotional warmth. He also played his own *Variations on Two Themes of Carmen*, which was a genuine "tour de force." As a matter of fact, in every number he played Horowitz gave lovers of piano music the opportunity to carry away with them a memory of pure, enchanting beauty—a never-to-be forgotten impression of a magnificent virtuoso.

Hardly had San Franciscans recovered from the furor caused by Vladimir Horowitz, when along came Gregor Piatigorsky, Russian 'cellist, who, in a recital at Scottish Rite Hall, thrilled a very large audience by the sheer beauty of his art. Listed on Piatigorsky's program were Boccherini's *Sonata in A major*, Bach's *Suite in C major*—for 'cello alone—short pieces by Frescobaldi, Bloch, Mainardi, Faure, Mendelssohn and Moszkowski. In their performance the cellist established himself as a musician who has completely mastered the technic of his instrument, whose beauty of tone is fairly dazzling, particularly in his legato and pianissimo passages, and whose style is refined, exquisite and polished. A large gathering of students and musicians bestowed due acclamation, and the artist responded with numerous encores.

One of the most delightful attractions of the present season was the group of three men and three women—known throughout the musical world as The English Singers—who sit about a table and dispense motets, madrigals, carols and other contrapuntal vocal music, both old and new. These singers appeared here as the fourth attraction in Selby C. Oppenheimer's Concert Series, and so fascinated their hearers that many extra numbers were demanded after the long, printed program was finished. In listening to this group one is impressed with the intimacy, charm and the unique atmosphere which is to be found only in the most cultured of homes. Cuthbert Kelly, the spokesman of the group, gave interesting comments on several of the numbers.

In observance of the Christmas spirit, The City of San Francisco presented Handel's *Messiah* in the Civic Auditorium, with Hans Leschke directing the Municipal Chorus of 300 voices, supported by the San Francisco Symphony Orchestra and four soloists—Myrtle Claire Donnelly, soprano; Eva Gruninger Atkinson, contralto; James Isherwood, bass, and Allan Wilson, tenor. This ensemble interpreted the *Messiah* with perfect understanding of the text and full sympathy for its significance. The chorus was adequate in volume and exact in intonation. Its response to the nuances demanded by Leschke's baton evidenced the fact that long and telling training had gone into the preparation of the work. The result, too, was also made possible by the excellence of the voices of the chorus. Of the soloists Myrtle Claire Donnelly carried off the major

honors. Her voice was clear, pure and lovely and she sang the Handelian phrases with skill, ease and conviction. Allan Wilson sang his music with grace and beauty while James Isherwood manifested a genuine oratorio style, singing with a fine resonant voice and dramatic fire.

NOTES

Wilfrid Davis, business manager of the San Francisco Opera Association, has returned with Mrs. Davis from a month's visit in New York.

Directed by Wallace A. Sabin, the Loring Club gave the first of its three concerts of this season which marked the beginning of its fifty-third year. The guest soloist was Ruth May Friend, soprano.

Elizabeth Simpson, pianist and pedagogue, read a paper on *Modern Music in Its Relation to the Music of the Classic and Romantic Periods* at the Roosevelt High School Auditorium before the music group of the

bay section of the California Teachers' Association Institute. Doris Osborne, an artist pupil of Miss Simpson, played the piano illustrations. C. H. A.

Krueger Presents "London" Symphony

Seattle Orchestra Hears Much-Talked-of
Work for First Time and Enjoys
It—Other Items of Interest

SEATTLE, WASH.—The symphony concert, featuring the much-talked-of *London Symphony* by Vaughan Williams, was a distinct success, and gave opportunity for many to hear, for the first time, this fascinating work. Conductor Krueger is ever alert to bring to Seattle audiences whatever is best, be it of the older schools, or of the most modern.

The *London Symphony* is descriptive music from beginning to end. Its greatest uniqueness lies in the enormous amount of material used without becoming tedious. It is exceedingly musical, yet there is no outstanding theme which seems to be at the back of it. Mr. Krueger's conducting was easy and smooth; the response of his orchestra was warm and understanding. The Scherzo is particularly delightful, while each of the other movements finds a very definite reaction in the mind of the listener.

Nicolai's melodious and ever pleasing overture, *The Merry Wives of Windsor*, was chosen as the first number of the program. It was beautifully interpreted, with a charm which seems never to be lost. After the intermission, in keeping with the Christmas spirit, the *Dream Pantomime* from Humperdinck's *Hansel and Gretel*, was given a beautiful rendition. Then followed two beautiful Wagner selections, the *Forest Murmurs* from *Siegfried* (exquisitely done—the forest itself was before our eyes) and the *Entry of the Gods into Valhalla*, from *Das Rheingold*.

Absolutely the outstanding solo concert of the musical season thus far, was the appearance of Vladimir Horowitz, Russian pianist, who came widely heralded as an unusual and sensational performer. There has never been finer pianism displayed in Seattle, nor more true musicianship than that of this artist. Presented on the series of concerts sponsored annually by the Men's Club of Plymouth Church, Horowitz at once became the center

(Continued on page 37)

MENUHIN'S ART DESCRIBED BY THE BERLIN MORGENPOST

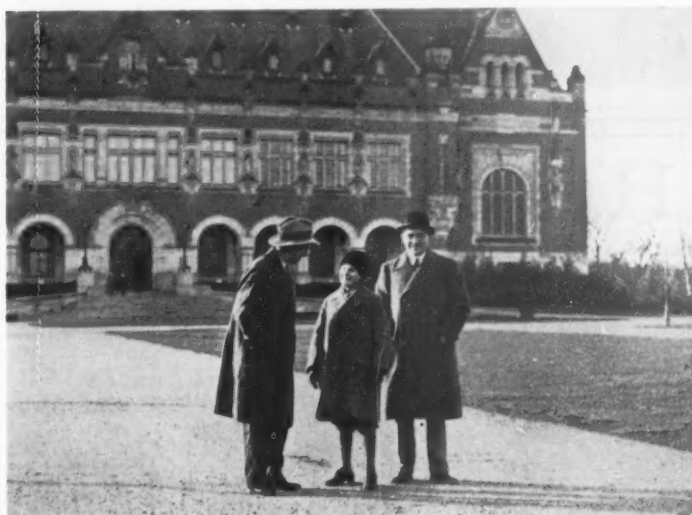
Some time back, a brief quotation was given from a concert report which appeared on October 20 in the *Berlin Morgenpost*, signed by Rudolf Kastner. The portion of the report which was quoted compared Yehudi Menuhin with Joachim, Ysaye and Kreisler in a most flattering manner. It would seem to be of interest to readers of the *MUSICAL COURIER* to give the entire quotation. It reads as follows:

"At the request of his parents, Yehudi Menuhin is giving during the present season only twelve concerts on both continents, one of which he dedicated to Berlin.

"It is almost impossible to write critical comment of such an event. Words fail completely when a wonder of music, the most wonderful of all the arts, comes upon us with its overwhelming might. It is a miracle, and we have learned to believe in miracles. The hall, crowded with breathless listeners, is filled with a tone that holds all that we mean when we speak of soul, pure inspiration, in-

toxicating beauty, opening to us for a short hour the gates of paradise. With our critical faculty we realize that here is technic which surpasses everything we have heard in the past thirty years. Those whose memories reach still farther back say that even Joachim in his best years was not so great. Ysaye, Kreisler, Rivardi, taken at their best, would, all three, be surpassed by this boy.

"It is incomprehensible how he exhausts the entire violinistic art and the possibilities of interpretation in Bach's C major sonata for violin alone. It is as if one looked down into a deep well in which all of the mysteries of the music were mirrored; so direct, so magnificently shaped, so singularly right is here form, content and tone. A wonder among these wonders is the fugue. Here the marvel of the boy is less joyous than oppressive because one seeks in vain an answer to the puzzle: where does Yehudi get such style and perfection; voluptuous tone and fabulous rhythm!"



YEHUDI MENUHIN,
with his accompanist, Hubert Giesen (left), and Dr. G. De Koos, his European manager,
standing before the Peace Palace in The Hague.

Cleveland Hears Messiah for Eighth Consecutive Season

Sokoloff Presents All-Russian Program.

CLEVELAND, OHIO—The Cleveland Messiah Chorus gave its eighth consecutive annual presentation of the Messiah at Public Hall as part of the general Christmas celebration, with a chorus of 450 voices, with Walter Logan conducting a small orchestra and Ida M. Reeder at the organ. Soloists were Martha Attwood, soprano; Jeanne de Bault, contralto; Robert Elwyn, tenor, and Alexander Kisselburgh, bass. The event was unusually well attended and greatly enjoyed by a large and loyal following that gave the leader, William Albert Hughes, a most enthusiastic reception.

Two interesting programs by the Cleveland Orchestra under Nikolai Sokoloff came close to the holidays. Mozart's G minor symphony, the Schumann concerto in A minor for cello, played by Victor de Gomez, first cellist of the orchestra, and Arthur Shepherd's composition, Horizons, comprised the first one. The second introduced to Cleveland the talented young soprano, Bernice Seabury, who has just returned from study in Europe. On this program, all Russian numbers were given. Composer Glazounoff was scheduled to conduct his own Symphony No. 6 and his Solenne Overture, but illness prevented his appearance, so that Mr. Sokoloff substituted the Tchaikovsky fourth symphony, and played a pleasantly light program that included the Introduction and March to Rimsky-Korsakoff's Coq d'Or, the Introduction to Khovanstchina and Introduction to The Fair at Sorotchinsky (Moussorgsky), both of them new to Cleveland audiences, and the familiar Caucasian Sketches by Ippolitoff-Ivanoff. Miss Seabury sang Nur we die Sehnsucht kennt and the Jeanne d'Arc aria, Adieu Forets by Tchaikovsky and won an ovation with the fresh purity of her lovely voice, her charming stage presence, and her finished artistry.

The choir of Lake Erie College, under the direction of Russell Gee, sang a program of Christmas music at the Museum of Art, with

solos by Alice Cory, soprano, and Mary Key Woodson, contralto. Christmas carols of many lands and many days were selected by the chorus.

There were three Christmas carol services by students of Western Reserve University. The School of Nursing, the Glee Club and the combined choruses gave the programs in the Florence Harkness Memorial Chapel.

Severin Eisenberger, Cleveland pianist, gave the second recital in the Beethoven series at the Museum of Art, playing four sonatas—the F sharp major, the A flat major, the C sharp minor and the C minor.

A marriage of great interest to local musical circles was that of Edgar Bowman, organist and choirmaster of St. Ann's Church, to Elsie Genevieve Caring, of Cleveland, formerly of Syracuse, N. Y., which took place at St. Ann's, December 28.

The Singers' Club began its thirty-seventh season with an interesting and enjoyable concert at the New Music Hall under the baton of J. Van Dyke Miller. The soloist was Josef Lhevinne, pianist, who won great enthusiasm from his audience with his beautiful playing of Chopin, Liszt and the Schulz-Evler transcription of the Blue Danube. The Singers' Club sang its usual melange of marching songs, love ballads and virile choruses, including Granville Bantock's Hunting Song, Were You There? a Negro spiritual arranged by Burleigh, Harvey B. Gaul's The Lad I Used to Be, Shenandoah, arranged by Marshall Bartholomew, and others, and ended with the Netherlands Folksong, Prayer of Thanksgiving. Robert Willard played piano accompaniments.

Ruth St. Denis and Ted Shawn gave a delightful recital at the New Music Hall, with an accompaniment by a small orchestra consisting of piano, flute, violin and drums, which played arresting bits from Schumann, Chopin, Debussy, Erik Satie and others.

The Fortnightly Musical Club chose for its first afternoon recital of the season, held in the ballroom of the Statler Hotel, a program of many lands. There were Hungarian songs by Vilma Takacs, Czech-Slovakian songs by Therese Prochazka, and more Hungarian songs by Mary Prayner Walsh, with interludes on the violin by Camille Firestone and piano solos by Mary Martin Pfeil.

Norma Alaj, young Italian soprano, made her American concert debut in the ballroom of the Public Auditorium, assisted by Beulah Rosine, cellist, and Ross Ettari at the piano. Her program included the Jewel Song from Faust, arias from Tosca and Turandot, Mi chiamano Mimi from La Boheme, and short songs by D'Hardelot, Fontenailles, James H. Rogers and others.

Franklyn Carnahan's studio was the meeting place for the manuscript section of the Fortnightly Musical Club. Compositions by local musicians included Mrs. Theodore Hummel's song, Contrast, a Fughetta in F and Pierrot for piano by Louise Catharine Geurink, four songs by Emma Kneeland Mayhew and Parker Bailey's Symphonic Variations for Organ, arranged for two pianos.

Mr. Carnahan is in charge of the series of Twilight Musicales that will be given at the Lake Shore Hotel throughout the season. At the most recent musicale, soloists were Cassius C. Chapel, tenor, Ben Burtt, pianist, and Ruth Noyes, harpist.

Edwin Arthur Kraft's December organ recital at Trinity Cathedral presented Hazel Lawrence, soprano, as soloist, singing Reubke's Sonata, the 94th Psalm and Be Not Troubled, by Bach. Mr. Kraft played

numbers by Guilman, Nardini, Bonnet, Kurtseiner, Hollins, McKinley and Rogers. E. C.

CLEVELAND INSTITUTE NOTES

The Cleveland Institute of Music offered at its sixty-first faculty recital a program of violin and piano sonatas. The artists were Josef Fuchs, concertmaster of the Cleveland Orchestra, and Arthur Loesser, pianist.

The entire concert was marked with an impressive consistency of style and classic reserve, which made for a sort of cohesion in the triumvirate, Bach, Mozart, and Brahms. There was an acuteness of conception which, while magnifying their individual qualities, brought them very near together. Brahms in his opus 78 was not the mooring romantic but the intrepid craftsman with large and generous gestures. In the Sonata No. 4 for violin alone Mr. Fuchs revealed Bach in intensely human terms, making him warm-blooded but in no way sentimental. With the A major Sonata No. 17 Mozart appeared in his true role, as apostle of refinement and logic rather than of superficial elegance and dexterity.

Mr. Loesser and Mr. Fuchs displayed all the fruits of felicitous collaboration. Their execution was characterized by the superb control of tonal balance, especially noticeable in the Brahms. The Presto of the Mozart Sonata was taken at a surprisingly rapid tempo, but suffered none in clarity and crispness as a result. Perhaps the most conspicuous achievement of the evening was the ease and sureness with which Mr. Fuchs dashed off the four taxing movements of the Bach. It brought forth a torrent of well deserved applause, and both artists were recalled at the end of the concert.

Sylvia Tell's Scrap Book

Sylvia Tell, American danseuse, now head of the ballet department at the Horner Conservatory in Kansas City, came to Chicago during the holidays to renew acquaintances in a city in which she left unforgettable memories as premiere danseuse of the Chicago Grand Opera Company, with which organization she remained for several years, winning the unanimous praise of press and public. One of her calls during her stay in the Windy City was at the office of the MUSICAL COURIER, where perchance she forgot her scrap book, which we perused with rapt interest before returning it to the young woman, who it seems is achieving as much renown as an instructor as she has as an interpreter of the dance.

From the scrap book we learned many facts concerning the distinguished dancer—first of all, that she was the youngest premiere danseuse with the Chicago Grand Opera Company. Secondly, that for several seasons she headed the ballet of the San Carlo Opera Company; that for three years she headed the ballet department of the Cornish School at Seattle and in addition to



SYLVIA TELL

her numerous tours with opera companies, she appeared in recital and festivals throughout America; that leading critics have acclaimed her one of the greatest dancers of the day, ranking her with Pavlova and Rosina Galli; that Pavlova called her "the most perfect American girl"; that Sylvia Tell's name is as well known to Broadway as it is to Main Street; that her dance has been called "symphony of movement"; that she can turn verse into dances and is an accomplished mime; that she is half French, half Spanish, yet American born; that at fifteen she was a creative dancer; that she despises jazz dancing and finds little in jazz music that is significant. The book is filled with press clippings singing her praise from the Atlantic to the Pacific.

Alberti Gives Studio Recital

On December 29, Solon Alberti presented Ethel Green, assisted by Rosa Kuper, in a program of piano and vocal music at his studio in New York. The program consisted of numbers by Bach, Caccini, Monteverdi, Dandrieu-Godowski, Scarlatti, Beethoven, Brahms, Schumann, Chopin, Strauss, Weckert, Ibert and Liszt.

Rovinsky's New York Recital

Anton Rovinsky, pianist, has set February 10 as the date for his New York recital in Town Hall. He originally selected a January date, but was obliged to postpone his metropolitan appearance because of other engagements and his activities as director of the Old World Trio of Ancient Instruments. Mr. Rovinsky has just returned from a successful series of recitals in Montreal, Quebec, and other Canadian cities.

DOROTHY HELMRICH SCORES BRILLIANT SUCCESS IN BERLIN

Dorothy Helmrich, Australian soprano, who won much success at her last New York appearances, has been winning fresh laurels in Europe, prior to her next, early visit to the United States.

One of the countries Miss Helmrich most recently visited was Germany, where it is far from easy for a "lieder" singer to win

tion." Max Marshall in the Vossische Zeitung, even more enthusiastic, declared: "Dorothy Helmrich is a singer of the first rank; she charms her audience by the soft warm timbre of her mezzo-soprano voice and holds them by the faculty with which she imbues her singing with soulfulness, and this in so high a degree and so genuinely imbued as to be



DOROTHY HELMRICH

with white friends and black at Pago Pago, the American Samoa in the Pacific Ocean, where she stopped last summer.

widespread approbation. That she achieved this to a remarkable degree is revealed by the following extracts from a few of the numerous enthusiastic criticisms. Alfred Einstein, in the Berliner Tageblatt said: "The Australian, Dorothy Helmrich, is a singer of distinction, knowledge and charm of presentation. Of special and pleasurable interest were two fine songs of Purcell, which alone sufficed to contradict the gross untruth about the 'unmusical English na-

rarely heard these days." While Heinrich Strobel wrote in the Berliner Börsen-Courier:

"Dorothy Helmrich leaves a very good impression. The excellently placed mezzo-soprano voice gives us the finest nuances of expression. The singer loves pianissimo, which she uses excellently in quiet legato. Her interpretation is sure and sufficiently versatile to convey equally well the light and the serious moods."



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—New York Morning World.

"A pleasing singer of light, fluent tone, Charles Stratton is equally at home in the earlier Spaniards and the lighter Latins. He gave to his German Lieder an appropriate variety of sentiment."

—New York Times.

"Mr. Stratton showed considerable interpretative ability and sang with excellent quality of tone and phrasing."

—New York Herald Tribune.

"Charles Stratton gave a recital for the evident edification of a capacity audience in Steinway Hall. He proved a skillful interpreter with a dependable voice."

—New York Evening Sun.

"Charles Stratton, tenor, gave an interesting program in Steinway Hall to the evident pleasure of his audience."

—New York Evening Post.

"Charles Stratton disclosed how well an American-trained vocalist may compete with those taught in Europe. His style is light and facile, and he has a decided flair for numbers of sentiment."

—New York Morning Telegraph.

"Charles Stratton's well trained voice is very rich and it is used with intelligence and taste. His diction is praiseworthy."

—New Yorker Staats-Zeitung.

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"New Education"* and the Piano Technic

By William O'Toole

SINCERE piano teachers have ever sought a more efficient development of their pupils' technic; hence constant evolution in method. Every change in instrumental technic, from the quill-plucked harpsichord to the felt-hammered concert grand—every change in compositional style, from the polyphony of Bach to the tone-clusters of Henry Cowell—has compelled a like alteration in the building of technic. To-day, practically every teacher is an exponent of the weight-and-relaxation method, as he knows it. While piano teachers, as a whole, are in various stages of efficiency in the presentation of technic, there are many who are able to secure for their ambitious pupils a degree of power and speed formerly possessed only by the concert artist.

But mere virtuosity no longer evokes a gasp of admiration. The player-piano can surpass in power and speed the player-at-the-piano. Muscular development—or to speak in more modern terms, weight-control—alone, cannot be depended upon to win fame and fortune. The affectionate acclaim of the music-loving public is not given to the pianist who merely accumulates technical resources; it is given to the pianist who dispenses them with consummate humanity and sincerity. In spite of change in the instrument and change in the method of instruction, sincere and worthy expression of the self must remain an unchanging ideal.

The progressive piano teacher, then, should aim beyond mere power and speed, should keep in mind the ideal of pupil self-expression while discarding old methods and adopting new ones. For discard he must, as it would take several life-times to study the exercises and etudes which by-gone pedagogues have bequeathed; and adopt he must, for the new education, based upon a more scientific psychology, has pointed the way to some much needed pedagogical reform. To point out a middle ground, then, for the piano teacher who wishes to be in line with the modern educational movement without discarding entirely the legacy of the past, is the purpose of this article. The writer stands between the extremist who would abolish technical exercises entirely, asserting that technic should not be studied apart from music—and the pedagogue who uses a great many exercises and etudes, asserting that much drill should anticipate the introduction of every technical problem appearing in pieces.

Some sixteen years ago the writer accepted the radical viewpoint and persisted in this view for quite a period. Revolting against the over-use of exercises and etudes in his own training, he attempted to dispense with them in training his pupils by using pieces only. These pieces were given to his pupils, prescriptively for their content of a special type of technic. Since it developed technic and repertoire simultaneously, the method proved to be both economical and interest-provoking. But a certain lack of finish made itself manifest, due to the impossibility of respecting the order of difficulty in the introduction of technical problems and due to the fact that the pupil's primary concern was the piece as a whole—which is as it should be. But finesse in touch and dynamics was my ideal, then as now. I realized eventually that I had gone too far.

If perfection of technical control is to become a habit—and it should become so in studying an art—the sooner the better. This does not mean that children or adult beginners must acquire the delicate control of the artist. Finesse for them should mean control of large movement at first, control of a rolling arm, in and out as well as from side to side. Certainly, ease in acquiring such control will be promoted more readily through the simple sequences of an exercise than through the reading of irregularities in a piece. In the latter case, attention will be primarily upon the irregularities rather than upon the touch control. There is another reason, worth mentioning, why exercises should not be abolished; they enable one pedagogue to pass on his findings to others in a thoroughly scientific manner. The experimental method, through tangible exercises, will enable others to profit by the method of a master teacher more effectively than any amount of theorizing. Even the highly-original, natural-born teacher needs such help in the beginning; how much more so does

the unoriginal, though perhaps an equally thorough teacher. This last reason is not advanced as a sufficient excuse for inflicting exercises upon students; there are other good reasons, as stated. But it is cited to show that exercises are as helpful to the piano teacher as an arithmetic text would be to a teacher of mathematics. The new education does not prohibit texts; it merely decries an absolute dependence upon them and suggests their intelligent use.

It does not follow that because art is timeless that the means of executing its given periods need be retained unchanged. Of course if the style of a given period is to be recreated then the technic of the past may be used. Undoubtedly, Wanda Landowska and others have found certain dusty tomes helpful. But the studies written by the masters for the purpose of facilitating the performance of their own works will always be valuable teaching material, for they offer a condensation of their respective styles and technical peculiarities. More than that, they are useful as repertoire, for the genius of the masters transcended even their pedagogic effort. With them, the useful must also be beautiful. Would it not be hard to find a better preparation for the Fugues of Bach than the Inventions which he wrote for that very purpose? The same applies to the preparation for Chopin, Liszt, Brahms, MacDowell, Debussy, Szymanowski, etc. The traditional twelve or twenty-four etudes which they wisely provided will give the teacher and pupil of the future more insight into the interpretation of their works than a volume of theoretical directions written by each. As for mechanical etudes, at least half of those studied by the average student should be eliminated, this affording more time for the more valuable ones written by the above masters. Under ideal instruction, the remaining half could be further reduced in favor of the improvisation of original etudes by the pupil himself. The writer does this with his students following the plan outlined in "Lyric Composition Through Improvisation." From the new educational movement the piano teacher will learn that drill must be supplanted, as far as possible, by creative activity. It could, perhaps, be demonstrated that the large pupil mortality at about the third grade is due, in no small measure, to the excess of mechanical drill which is now taking the place of creative activity.

Since exercises must be used, what does the new educational philosophy say? To pass modern inspection, exercises must be in accord with scientific laws in so far as weight in motion is concerned; they must facilitate the laws of learning; they must further expression by enabling the pupil to experience rhythmic and dynamic shading within the exercises themselves and not merely serve as a preparation for expression. If exercises are to assist in attaining a finer technical finish, they should be used musically. Piano technic is motion, subject to the laws of gravity, momentum, reaction, etc.; it is a human effort, subject to the laws which relate to the interaction of mind and body, both in the finished act and in the learning process; finally, it is the means of artistic expression, involving aesthetic principles. An adequate system of technic, then, must blend all of these elements at every stage of the pupil's progress, for unless the whole is kept constantly in mind, there is apt to be an over-emphasis on some partial training.

Technic is the art of securing results with the least possible expenditure of energy. Now the latter part of this definition implies the presence of mental elements in order to save bodily wear and tear; but the fore part of the definition equally implies the presence of emotional or expressive elements. The word "results," applied to piano-playing, can mean nothing but aesthetic or artistic results. In the act of interpreting a musical composition, there must be a fusion of aesthetically appropriate use with physically perfect action. Can we expect this fusion to take place in expression unless there is a like fusion in impression? The aim, therefore, in teaching technic, is not merely maximum ease or relaxation, but maximum results from an artistic standpoint.

It was a grave error ever to have separated, so widely, the means and the end of piano-playing. In order to discover how this error occurred and why it still persists to a considerable extent, it will be necessary to turn back a few pages in the history of both technic and expression. In the clavichord age, the directions given by master teachers may be naive, but they have to do almost exclusively with expression. Mechanical facility and such muscular development as was necessary, were by-products of the student's effort to earn musicianship—in the same way that grace of movement and muscular development are by-products of a child's play. It must be admitted that the extremely light action of the instruments permitted a con-

centration upon expression; also, that such attention was imperative in order to embroider the meager harmonic outlines furnished by the composers of that period. But a fusion of technic and expression was the primary concern. To quote from Diruta, an Italian master in the latter part of the sixteenth century: "Good fingers are to play good notes, that is, those that have the stress; bad fingers, bad notes, those that have it not." Again, Adolph Kullak tells us that: "Bach was forced to a perfectly free use of the thumb in playing, partly by the polyphonic spirit of his works and partly by the system of equal temperament advocated chiefly by himself, which latter rendered it possible to write in all twenty-four keys." Though perhaps from necessity, primitive methods sought a correlation, rather than a separation, of mechanical and aesthetic elements.

But times changed. The crystallization of creative theory into neat formulas for Rameau and others made it possible for the student to learn his harmony at the desk rather than earn it at the keyboard. This new plan of teaching harmony in chord blocks over-emphasized analysis and undervalued the conscious tonal experience derived from improvisation. The student was exhorted to compose away from the instrument. After a time, the ability to improvise became so rare that it was taken to be a mark of genius instead of an instinctive use by genius of a method that proved helpful. It is significant that all great composers have improvised, or, at least, with few exceptions. Keyboard experiment enabled them to filter the impressions of other composers' music so that desirable qualities in style were assimilated without damage to originality when composing at the desk. Such nourishment was legitimate compared with direct reference in writing. By this separation of harmonic training from the keyboard, technic lost the vitalizing experience of being a hand-maid to spontaneous creative expression.

At the same time, another factor widened the breach between technic and expression: namely, the more active physical effort required to play the newly-invented piano-forte. As the name indicated, a wider dynamic range was possible. In turn, this necessitated a heavier action, directing the attention toward the physical act as never before. To permit this concentration, special exercises were written in perfectly even rhythm. The logical outcome of this reduction of technic to a mere physical level was the invention of dumb-keyboards and trilling machines. Technic was acquired for its own sake. Needless to say, this mechanical practice reacted upon the composer. As his impression in his student days was a mechanical one, he felt no impropriety in turning out compositions wherein mechanism was glorified. A still more serious result was that his rhythmic sense atrophied—at least when compared with the use of rhythmic pattern in the polyphonic period. Poverty in this one musical element, however, compelled coinage in another—tone. This was natural enough, too.

(Continued on page 14)

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*A term referring to the educational philosophy of Dr. Dewey and his followers. The four main principles underlying the Dewey philosophy are:

First—Dewey focussed the attention of teachers on the nature and the needs of the child.

Second—Education is the process of experiencing. . . . Learning is active. It involves organic assimilation starting from within.

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New York Debut, 1925. Many Recitals Thereafter. Soloist American Orchestral Society. Member of Faculty, Inst. of Musical Art. Principal Piano Instructor, Columbia University Summer School, Dept. of Music Education.



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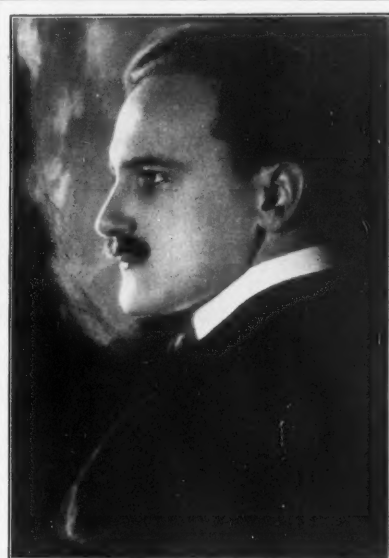
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A CAUCASIAN INTERLUDE

By Josef Lhevinne.

While studying with Safonoff at the Moscow Conservatory, in the very early days of my life, I became pleasantly acquainted with one of the greatest singers of that day, Leone Giraltoni. It was a pleasure and honor to count as a friend Giraltoni, for whom Verdi had written *Boccanegra* and *Un Ballo in Maschera*, and whose wife, then singing in St. Petersburg, had been the first to interpret Meyerbeer's *L'Africana* before an Italian audience. Even his son had commenced a career destined to make a place for himself in music comparable to that of his illustrious parents, and it was with pride that Giraltoni would tell me of the youth's success on the initial concert tour he was then making with the well known Russian tenor, Figner.

It was at the close of this trip that I first met Eugenio Giraltoni, and began that great friendship which was destined to bring us so many strange adventures. Eugenio was remarkably good looking, of wonderful physique, and had that personality which caused girls to turn and gaze in awe when we would walk along the street. He reminded me of Chaliapin. His stories of life on the road—adventure, admiration, plentiful funds, love affairs—told to me in the glowing zeal of his twenty-one years, quite took my breath away and fired my imagination. There was one incident which he talked of that particularly left its mark on my mind (you must remember I was quite young myself at that time) and its significance we were to later appreciate in a most unexpected manner. It had to do with Eugenio's adventure with a princess, Tamara of Khutaies, whose capitulation to the fascination of the charming young singer was complete. He had met her at a banquet given in honor of Figner and himself, and while "in his cups" had vowed undying love. As he told me the tale over our dinner in Moscow one fall night, it was merely an adventure of youth, an incident related to pass the time.

Of course you can picture my reaction when some time later that same autumn, Eugenio said:

"Josef, why can't you and I make a tour such as the one I enjoyed with Figner? Let's try it! I'll pay all the travelling expenses, hotels, and halls, and give you a stated amount for each concert."

My excitement was so great that I could hardly frame words to assent to my friend's proposal. My opportunity to see the big world! A chance to be of material aid to my mother and father who would so appreciate the great sum of money I would earn! A thousand adventures beckoning and youth to combat them with!

So we settled our affairs and started for the town which was to have the honor of our first appearance. On our way there Eugenio lightened the hours of the journey with accounts of the multitudes that had acclaimed him when he sang there the

previous year. Such packed audiences, such beautiful women, such receptions! And with his brother already on the location, booking the hall where we were to perform and telling of the triumphal return, our success was assured. The prospects were dazzling and our spirits ran high.

Immediately upon our arrival we inquired about the progress of the booking, little dreaming what was in store for us. The manager was very apologetic and assured us that he had gone to every extreme, but the advance sale had only been about fifteen or twenty seats.

"Perhaps," he said, "we shall find them clamoring for admission just before the concert begins tonight."

But his optimistic remark failed to excite enthusiasm from the suddenly pessimistic Eugenio. He decided that it would be better business to cancel the engagement rather than have to make up the difference between receipts and expenses. We would push ahead to our next stopping place and discount this setback while enjoying the success which Eugenio assured me we would meet.

Instead of better luck, we ran into a worse state of affairs when we arrived. Only some seventy roubles had been taken in as the advance sale.

"Of course the evening sales will be considerable," said the manager. We were beginning to become familiar with that lyric. Eugenio again cancelled.

At Kharkov and the town following it, and finally in Kiev, we continued our unsanctified record of continuous cancellation. Firmer friends than ever, despite our apparent misfortune, we held council of war in Kiev. Our resources (or rather Eugenio's) were running low, and something must be done to bring a change of luck before bankruptcy overtook us. Acting upon his thought that we would fare better with an additional performer, we wired for a young girl violinist, a friend of Eugenio's.

She was soon with us, a real gypsy type in beauty as well as in her playing. Her knowledge of her instrument was laudable even if her performance was over dramatic and emotional. But the pleasure of Carmencita's company was dimmed by the presence of her mother who had come to watch over her daughter and was quite noisily efficient in her chosen task.

When our new organization finally was settled and transported to the city of its initial performance, we found that luck had certainly changed. It had gone from bad to worse, and for six successive weeks we continued to cancel everything because of the poor outlook we were met with. During this part of the journey, I was left much to my own company, Eugenio having fallen in love with Carmencita and spending most of his time with the girl and her mother. But I was enjoying the scenery and realizing in experience far more than I was losing in pocket.



ELLEN BALLON.

Canadian pianist, who will have her second New York orchestra concert within two months when she appears with the Metropolitan Orchestra at the Metropolitan Opera House tomorrow evening, January 19, as guest-artist, playing the Grieg *A minor concerto* and a group of shorter pieces. Miss Ballon was the soloist with the Philharmonic Orchestra, with Mr. Mengelberg conducting, at Carnegie Hall on December 7, at which time she played the Tchaikowsky *G major concerto*. These concerts have followed many Canadian appearances, among which was the honored request-invitation extended to Miss Ballon by their Excellencies Lord and Lady Willingdon to play at Government House in Ottawa at the Banquet and Musicale in honor of Ramsey MacDonald. The pianist will soon begin an extensive Canadian tour.

When it looked as if the last wire for money from home had failed, and that we were to become a financially stranded quartet, our fortune suddenly reversed. It all got its start in Sebastopol where we luckily arrived ten days before our concert was scheduled, and Eugenio had time to call on the friends he had made on his previous trip. Invitations to luncheons, teas and dinners suddenly deluged us. We became great within a week and our concert was sold out. Better than that, our fame had spread through the Crimea and we were successful during the weeks that we traveled in that area.

But the further we got from Sebastopol, the thinner became our receipts, and soon we were again on the verge of bankruptcy. Eugenio finally yielded to my argument that the women were an unnecessary drain and should be dispensed with. He still insisted he was in love with Carmencita, but circumstances and my persistence finally forced him to the move that set us once again on the way as pianist and singer.

Fortune was indifferent for a few weeks until we one day reached Vlad, Caucasus, with hardly a rouble between us. A wire to his family for help brought Eugenio the news that he would have to make his own way. And that is what we proceeded to do, going over the mountain range to Tiflis via mail coach instead of by private vehicle, as we had always travelled so luxuriously before.

Days went quickly by there while we ate, drank, and enjoyed life in the company of the many friends whose acquaintance Eugenio had renewed. But for weeks there were no prospects of a successful concert and the need for money was becoming more and more urgent. So another and more happily answered telegram was sent home by my friend and on the proceeds we journeyed to Khutaies, which was a neighboring town.

We arrived there in a tropical spring downpour. At the hotel we discovered that some very important military manoeuvres were on and that everybody had left town, most of the wealthy people being of the military caste. We inquired about the booking for our concert. Two tickets had been sold. Never had it been quite that bad, and never had I felt quite so disheartened. Rain, rain, and dismal, deserted streets, with misfortune and the end of our hopes

their ghostly pedestrians! We went back to the hotel with such heavy hearts we were afraid to talk to each other of the future.

The next morning found us gazing out the hotel window at an almost deserted village drenched in a persistently gloomy downpour. Not a soul was to be seen for minutes on end, so that the advent of a closed carriage driving up to our door late in the afternoon seemed quite an important occurrence. It was.

A servant of the hotel handed Eugenio a note. With eager curiosity—for he remembered no one who lived in Khutaies—my companion tore open the message and read:

"I have just heard of your arrival. If you have nothing to do, please come to tea."
"THAMARA."

Like a shot from the sky, we simultaneously remembered the incident of the beautiful princess, and our joy at our immediate, if only temporary delivery, knew no bounds. We were dressed and off splashing through the mud in the carriage, in less time than it takes to tell.

The Princess Tamara greeted us in the hall of the magnificent house where she lived with her father, the great general. Immediately I was struck by her beauty and wondered how Eugenio could have passed so lightly over his friendship with her. But aspirations and dreams—and I assure you I had them momentarily—were quickly banished when I saw the look she directed at my comrade, and heard her murmur:

"So at last you have come?"

"Yes, my princess," replied Eugenio, and I knew by his manner, by some subtle change, that our adventuring together had found its end.

It seems that the words the singer had sung so lightly that night so long ago, had been taken as a promise by Tamara, and she had never tired of waiting for his return.

Weeks passed happily while we were guests of luxury and wealth, and as you have guessed, the prince finally married the princess. Theirs was a happy marriage. Eugenio prospering in his music, becoming the father of a lovely daughter, and returning the ardent devotion of his beautiful wife for many years.

As any good story must close, "They lived happily ever after."

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"As a pianist, Mr. Copeland stands alone; he is not the example of any school, he is musically a law to himself."

—Phillip Hale, *Boston Herald*, Jan. 24, 1929

"There is one music which may be present in a waltz or a symphony. When this "music" is attained by Mr. Copeland, with a purity and intensity of expression that few other pianists know, it affects the listener in a way that he cannot forget—when he would cry out, as Faust longed to do, for the moment that might linger.

CLAUDE DEBUSSY."

(*Requoted by Mr. Olin Downes in his review of Mr. Copeland's Carnegie Hall Recital, Sunday afternoon, December 1st, 1929*)

"Those Spanish Dances, from Albeniz to Casado, are a seething, swirling vortex of rhythmic activity, which a casual observer would say could not possibly emanate from the Sphinx at the piano. These dances electrify audiences. They "go wild" with their applause. And yet it was good to hear George Copeland once more—as Debussyist."

—A. H. M., *Boston Transcript*, Nov. 19, 1929.

"A wholly exceptional musical personality."

—Olin Downes, *N. Y. Times*, Nov. 4, 1928



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"New Education" and the Piano Technic

(Continued from page 10)

for the newer instruments permitted a longer tonal duration—still further augmented by the invention of the damper pedal. Again, the romantic movement demanded more color and a wider dynamic range. The composer painted in the grand style from a more colorful palette, a style still more taxing on the performer. Always accommodating, the piano-maker tried to satisfy the composer, on the one hand, by building a more powerful instrument; the performer, on the other, by making the action much lighter. But the physical effort was still considerable.

Liszt and Rubinstein discovered for themselves the inadequacy of the finger stroke for the production of either power or tone color. Their instinctive genius enabled them to use, empirically, most of the science of weight playing as taught today. To Deppe, Leschetizky, Matthay, and Breithaupt, belong the credit of making available for students the methods used by these and other successful artists. Still more scientific in its use of the laws of physics and physiology is the technical theory of several modern technicians. Products of the age of power and speed, they have evolved training principles which unquestionably attain these attributes for advanced students. To be applicable for a beginner, however, a system must guide natural growth rather than foster an extremely analytical attitude. Dealing mostly with advanced students, these methods are logical; on the other hand, attempting the complete training of the student, the methods of Matthay, Breithaupt and others are largely psychological.

In the face of such progress, what interest can the theory and practice of the new educationists hold for the theorist in piano technic? To what extent may the piano teacher profit further—for he has already profited in teaching reading, memorizing, how to practice, etc.—from the findings of experts in the field of general education? Granting that we should teach the pupil and not merely the subject, new systems of technic should emphasize the pupil's power of assimilation rather than the key-treatment, the timing of the stroke, or the angles of production—though these valuable elements must by no means be omitted from the synthesis. Granting that we should take into consideration the total situation, it is plain that the musical and human elements, the art and personality of technic, should be more intimately correlated with the present scientific presentation. The exercises must offer within themselves an opportunity for flexibility of dynamic and rhythmic expression. Application of special exercises to pieces should be immediate, for remote aims are not at all in accord with the spirit of the new education. Early training should be psychological; advanced training may be logical. Begin with the pupil where we find him, gradually expanding his interest range until it includes also the aim which we wish him to realize. Finally, the new education is democratic in asserting that all children should be given an opportunity for self-expression. It may well be that not nearly so many lack talent as one would judge from their playing; that many are unable to get beyond the material means to the emotional end, simply because of artificial barriers set up by poor teaching.

Fusion of expression with technic is not more difficult than teaching each separately. It depends, of course, upon how it is done. There must be a correct proportion, and a correct timing of the ingredients, if a chef-d'œuvre is to be produced. To mix art and science may be more difficult in piano technic than it is in culinary technic, but there is a common basis upon which fusion may be effected. Contrast, or alternation, is demanded by art and science alike. It is the means of securing compositional balance in a painting; it is the basis of mechanical and electrical vibration—movement between two points. It is found in the accent and unaccent in a musical measure, as well as in the impulse and retard of a musical phrase; it is found in the vibration of the locomotive piston, as well as in the impulse and retard of the lightning flash. Obedience to this fundamental law of alternation, in the presentation of each unit of the technical vocabulary, will secure a technic that is at once artistic and scientific—at once human and natural.

Fatigue may be postponed almost indefinitely, according to the recent findings of certain German scientists, providing that the muscles be allowed properly-timed rest pauses. Now, rhythmical patterns furnish just this ideal condition. A more natural use of reaction and of impulse is possible, through the use of short tonal groups, with an attendant recovery of energy, through relaxation, on the longer note towards which the group progresses. Dr. William Mason perceived that an alternation in tempo not only enabled the pupil to practice longer without fatigue, but that if this alternation were an exact doubling of the tempo, the pupil was spurred on to higher levels of speed. This favorable alternation is not so systematically laid out in pieces as it is in exercises of the proper sort.

Over-emphasis of mechanical elements in past exercises has justified the prejudice that some artists and teachers hold against systems in general. If the artistic principle of contrast were more widely used to overcome such rigidity, this prejudice would disappear. There is no reason why we should always preserve a particular position or a particular muscular state. As radical as it may sound, a perfectly even scale need not be practiced at all—unless it is desired as a test of touch control. To set up as an ideal such restrictive limits as scale evenness will not promote artistic contrast as a reflexive response to interpretive demands. Building up such inflexible habits will rather act as a barrier to the emotional expression of the pianist, in the same way that too much conventional stage business and too many set habits of stage gesture and facial expression will act as barriers to the emotional expression of the actor. Boleslavsky trained his Moscow Art Players in such a way that expression became integral rather than superficial. The pianist can learn much from this other reproductive art. When will piano teachers see that aesthetic elements cannot be put on like frosting, after the cake is baked? When they do, much of the mechanical playing that we now hear will disappear. Perfect expression is attained by means of a refined technic; refined technic is attained by means of exercises that contain expression. Old exercises may be used if altered so as to contain the artistic germ of contrast or alternation; but the practice of putting new wine into old bottles has always been discouraged.

The new education takes the stand that it

is not necessary to wait an interminable number of years for the pupil to produce art, creatively or re-creatively, unless his training is unnatural. Cizek in Austria, and for that matter, teachers of drawing, painting, and sculpture in our own country have proven that the child can produce art. It is primitive art, to be sure—children are the natural primitives—but it is art. Speaking of the production of art by the ordinary individual and the genius, Benedetto Croce says: "There is not one physiology of small animals and one of large animals; nor is there a special chemical theory of stone as distinct from mountains." The writer vouches that many of his own young pupils, treated as herein set forth, have forced him to agree with the above conclusion regarding the borderline of art.

We have, then, in the past two decades of educational reform, witnessed a reaction against the mechanical presentation of both harmony and technic. One by one, methods of teaching harmony have restored active muscular and aural impression by coming back to the keyboard; one by one, methods of teaching piano technic have restored musical impression, at least to a limited extent. When they go still further and insist that complete expression be present in the immediate exercise, etude, or piece—when mechanical practice is entirely eliminated—technic will be idealized. To quote a writer who attained a similar finesse in word technic: "The attainment of proficiency, the pushing of your skill with attention to the most delicate shades of excellence, is a matter of vital concern. Efficiency of a practically flawless kind may be reached . . . but there is something beyond, a higher point, a stable and unmistakable touch of love and pride beyond mere skill; almost an inspiration, which gives to all work that finish which is almost art . . . which IS art." A method of technic which will make technic itself a vehicle for the teaching of expression, will secure at all stages of advancement not only a reflexive response to artistic demands, but also a better assimilation in the learning. Such a method will bring piano teaching up to date—it will be in accord with the new education.

Yolanda Greco's Return Engagements

Yolanda Greco, Italian harpist, who recently gave a successful New York recital, has been active ever since. She played in Poughkeepsie, N. Y., under the auspices of the Progressive Lodge; in Jersey City, N. J., under the auspices of the Forum Society, and in Newark, N. J., under the auspices of the Sanger-Choral Society. At Highland Falls, N. Y., Miss Greco appeared in the Artists Series Recitals held at the Ladycliff Academy Auditorium, and she also broadcast from WOR, New York. So enthusiastically was she received on all of these occasions, that she has been re-engaged for a second appearance at all the above mentioned places.

Charlotte Lund Opera Company Performance

The Charlotte Lund Opera Company, assisted by the Aleta Dore Ballet and the Allan Robbins Orchestra, will give another performance of Haensel and Gretel at Roerich Hall, Riverside Drive, on Sunday afternoon, January 19.

Lilias Mackinnon at Last to Visit America

Musical memory, an all-important branch of the musician's education, is one which has hitherto been surprisingly neglected by teachers. It has been left to the Scotch pianist, Lilias Mackinnon, to invent a method whereby players of every grade may memorize music with ease, and play from memory without fear of a breakdown.

Born in Aberdeen, the "silver city by the sea," Miss Mackinnon comes of a well known



LILIAS MACKINNON, well known pianist, teacher and inventor of the Mackinnon Musical Memory System. (After the painting by A. Stuart-Hill.)

and highly cultured Scottish family. She spends a large part of her time in Paris, but it is in Chelsea, the artists' quarter of London, that she has her real home. In one of the lovely Georgian squares, overshadowed by ancient trees, stands her charming house. It was here that I first saw her, standing in her music room, a slender and beautiful woman.

After the gracious greeting, my eyes involuntarily strayed to the walls of the room which were hung with silk patchwork of marvelous design. "This," said the pianist, "is my hobby. When I am tired, it rests me to put beautiful colours together." A bedspread of patchwork, designed by Miss Mackinnon, was bought by Her Majesty Queen Mary.

Having discussed this revival of a past art, we turned to the subject that interested us most. "Memorizing music and playing it from memory," said Miss Mackinnon, "are two different processes and require different methods of work and attitudes of mind." It is precisely these methods and attitudes of mind which Miss Mackinnon has developed to a high degree. In fact she has brought her work to such a point that she has taught most successfully by correspondence for many years, and has thus come into personal contact with hundreds of pupils in all parts of the world.

Besides her great renown as a teacher, her lectures on her original method of memorizing have attracted the attention of all the other teachers of the day. Her fame has spread to the Continent, where, at the special invitation of Alfred Cortot, she will give a lecture in the spring at the Ecole Normale de Musique in Paris. This lecture will be delivered in French, for to her many other attainments Miss Mackinnon adds that of being an accomplished linguist.

It is not only as a teacher that Miss Mackinnon has won renown. Her fame as a solo pianist is considerable. Always original in her point of view, she early associated herself with the music of Scriabin, and it is largely due to the many recitals she has given of his work that it is so well known in England. Paris has also acclaimed her the perfect interpreter of the Russian master. Moreover on the occasion of the Scriabin Memorial Concert in London she played his piano concerto with Serge Koussevitzky.

She is, furthermore, the author of Musical Secrets, which has had an enormous success in England, and of articles on musical education which have aroused the greatest interest in professional circles.

After repeated and urgent invitations she has now arranged to visit America, where she will lecture on musical memory in the fall of this year. Miss Mackinnon has always had a peculiar sympathy with American thought and ideals, and she looks forward with the greatest pleasure to her coming visit. America should accord a hearty welcome to this gifted artist.

Anna Carbone's Organ Recital

On the evening of January 19, at the Church of Our Lady of Pompeii, Anna Carbone, well known New York organist, will give her annual recital, assisted by Gina Palermo, soprano, and Dante Negro, basso. Miss Carbone will play selections by Bach, Yon, Fontana, and one composition by herself, called Toccata.

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Donald Pirnie Ends Successful Year

American Baritone's European Tour a Notable Achievement.

Donald Pirnie, baritone, has not only been busily engaged in America during the past season but has also made successful appearances in Europe under the management of Albert Morini.

About a year ago Mr. Pirnie was soloist at a gala performance of the San Francisco Symphony Orchestra. Alfred Hertz, conductor, had heard him sing, and it was at his personal request that Mr. Pirnie took the solo part in the Walpurgis Nacht on the



Apeda photo

DONALD PIRNIE

same program which introduced for the first time Bloch's great symphonic poem, America. Mr. Pirnie's fine singing has created much demand for him, and he has appeared frequently with other artists of note, among them Anna Case, with whom he gave a recital at the Academy of Music in Brooklyn; Erna Rubinstein, with whom he gave a joint recital in New Rochelle; Margaret Shotwell, in Wheeling; and Daisy Elgin and Salvi in Mount Vernon. Also, during the early part of last season he sang at the Harvard Club in New York.

At about the same time Mr. Pirnie appeared at one of the Biltmore Friday Morning Musicales, the other artists on the same program being Frieda Hempel and Erna Rubinstein, and he again appeared with these same artists at the Chalfont-Haddon Hall, Atlantic City. In May he was the soloist at the Springfield Festival in Henry Hadley's New Earth.

He was to have sailed immediately after this, but engagements in this country held him here, and it was not until the middle of summer that he and his accompanist, Frank Chatterton, left for Europe. Just before leaving he gave a recital at the Biltmore Country Club. He landed in Bremen and went directly to Bad Gastein, where he was engaged to sing with the Vienna Symphony Orchestra, and thence to Salzburg.

Salzburg is the seat of the famous musical and dramatic festival which brings to this beautiful and ancient city of the Austrian highlands throngs of visitors each summer. That an American singer should have been granted an appearance at the festival is in itself a signal honor, and it is said that this is the first time that an American has been so honored. He sang an aria from Verdi's I Vespri Siciliani and several groups of songs.

It is curious to see by the Austrian press that Donald Pirnie is sometimes called an English singer, but some of the papers had it right and called him an American, which he most decidedly is. Mr. Pirnie's Salzburg appearance was at the third chamber music concert of the festival, and it was reported by the press that the singer showed his reverence for German art, and had serious musical understanding and a perfect diction. He sang songs also in English, and, according to the Salzburg Chronik, was obliged to give many encores.

In September and October Mr. Pirnie sang in Vienna twice; in London twice, his second appearance being November 1; in Berlin and in Paris. It is a notable fact that his first Vienna appearance, inasmuch as he was unknown there, drew a small audience, but at his second appearance two weeks later the house was crowded, and he received a rousing welcome. His Paris appearance on October 21 was at the Salle Gaveau, and here, too, he proved his ability to win the foreign press and public, as well as the critics of the Paris editions of the Chicago Tribune and New York Herald.

In Salzburg the hall was full of critics. It is said that there were forty-six of them there—this, of course, as a result of the festival which brought newspaper correspondents from everywhere.

It was at the end of this concert that he met the manager of the Paris Symphony Orchestra, who urged him to come to Paris, and praised his singing in the most lavish manner. The morning after his recital he had the honor of singing at a High Pontifical Mass in Salzburg Cathedral. The work he selected for this was Beethoven's Busslied. While in Austria Mr. Pirnie also sang at the fashionable Bad Ischl with the Vienna Symphony Orchestra.

Among the social events enjoyed by Mr. Pirnie while abroad was a tea in Berlin with the Countess von Hindenburg, a niece of the President, and he and Mr. Chatterton also ran into Kurt Schindler, well known in New York as conductor of the Schola Cantorum for many years, and more recently director of the Musical Forum. This was at Hendaye, a beach resort in Southern France.

In Vienna Mr. Pirnie was entertained by American Ambassador Washburn and Mrs. Washburn, who live in an ancient castle in which, so it is said, the treaty was signed between the Polish king and the Turks, which ended the Turks' siege of Vienna. It is believed possible also that Napoleon used the castle during his passage through Vienna.

Mr. Pirnie said that it appeared to him that Vienna was more interested in music than any other city that he visited in Europe. At his recital there he was astonished at the interest manifested by his audience in his performance of English and Scotch ballads. One of the songs, a Cornish folk song entitled Floral Dance, which has been arranged by Moss, astonished him by creating a furore; the audience greeted the song with a real demonstration. He said that, strangely enough, almost the same thing happened in Berlin, London and Paris. Among other songs on his program which appeared to please the Viennese especially were Beethoven's Ich Liebe Dich and Busslied, and the Gruppe aus dem Tartarus of Schubert.

Among those who greeted Mr. Pirnie after his second Vienna recital was Lotta Lehmann of the Opera. Mr. Pirnie says that at the end of the program nobody in the audience made a move, and that he sang encore after encore until he was exhausted. During most of the encores the audience stood crowded about the platform.

In London Mr. Pirnie sang for Sargent and Bernard, both of them conductors of the London Symphony. Sargent is president of the Royal College of Music. Mr. Pirnie also had the pleasure of meeting the noted composer, Roger Quilter, and went over a number of his songs with him. Among others whose acquaintance he made was Guy d'Hardelot, so famous for songs known the world over twenty-five or thirty years ago. She has written a beautiful new song entitled The Great Unknown. She told Mr. Pirnie among other things that the critics were making a mistake in demanding songs of too high quality; that the actual public likes the understandable kind of music best.

On his return home Mr. Pirnie had the satisfaction of finding another busy winter season awaiting him, with dates close together, too close for comfort sometimes, as was the case when he sang the day before his New York recital, then again two days later, and the day following that, and so on. His popularity is accounted for by the qualities noted by all of the critics that have attended his concerts—"good tone quality," "splendid diction," "flawless technic." What more need be said?

Giannini's Tour

Dusolina Giannini, soprano, who recently returned from an Australasian tour, began her American tour in Los Angeles with an appearance at the Biltmore Musicales on the morning of January 6. This was followed by a concert in Behymer's Philharmonic Course on the evening of January 7. Miss Giannini, on her tour of the west and middlewest, will appear in San Francisco, Denver, St. Louis, Rochester, Indianapolis, Cincinnati and many cities en route. She will give a Chicago recital on March 9 and will appear for the fourth consecutive season on Fritschy's course in Kansas City in April. Miss Giannini intends to divide next season between America and Europe, devoting the first half of the season to this country.

Mlle. Jackowska at Hotel Wolcott

Among the guests at the Hotel Wolcott, New York, is Suzanne d'Astoria Jackowska, French-Polish prima donna. Mlle. Jackowska has sung at the Monte Carlo Opera House, the Royal Albert Hall, and in the Sacred Concerts at the Paris Sorbonne. She also has appeared in recitals of French, Russian and Polish music. In addition to her singing, Mlle. Jackowska has written some compositions and made translations of Polish songs. She recently was appointed official lecturer of the Alliance Francaise.

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JANUARY 7

Musical Art Quartet

The Musical Art Quartet, consisting of Sascha Jacobsen and Paul Bernard, violinists; Louis Kaufman, viola, and Marie Romanoff, cellist, gave the second of its series of four recitals at Town Hall on Tuesday evening. The program was happily chosen, including a Mozart quartet in D minor, Gliere's op. 2 and a new work by Adolfo Salazar—Rubaiyat.

The quartet's standing is now too well known to necessitate a long description; it suffices to say that their playing was on a high plane and there was much that afforded keen pleasure.

The reading of the Mozart proved highly successful. Simplicity, sincerity and exquisiteness of tone quality were noted. Gliere's opus fared extremely well, too, its color, melodiousness and verve being admirably conveyed to the listeners.

The Salazar number was composed in 1926 and as far as is known this was its first hearing. The composer, a music critic on El Sol in Madrid, Spain, revealed a solid foundation musically, theoretically and technically. His work is skillfully constructed and consists of a series of seven fantasies, which the audience seemed to enjoy.

Barbara Chalmers

In the evening, at Steinway Hall Barbara Chalmers was heard in recital by a good sized audience which enjoyed every moment of her singing. The first part of Miss Chalmers' program was devoted to numbers by Handel, Mozart, Von Hagen and Bishop, with Hans Barth accompanying her at the harpsichord. The second part included songs by Brahms, Hans Barth, Rachmaninoff, Campbell-Tipton, Kountz and herself.

Miss Chalmers has a lyric soprano voice of pleasant quality which she uses with skill and taste. Her interpretations showed careful study and musical understanding. Many encores to which she graciously responded were demanded throughout the program. Hans Barth accompanied Miss Chalmers at the piano in his song, the Garden Party, which was well received. The Dresden China Minuette, one of Miss Chalmers' own compositions, was charmingly sung. Louise Honsinger presided at the piano in the second half of the program with brilliancy and accuracy, making a distinct addition to the successful performance. Many beautiful flowers were bestowed upon Miss Chalmers.

Keith Falkner

Keith Falkner, bass-baritone from England, made his American debut recital at Town Hall on Tuesday afternoon, assisted by Harold Samuel, who accompanied him in Schumann's Dichterliebe. The balance of

the program was accompanied by Edwin McArthur. Mr. Falkner proved to be a young man with a voice of striking clarity, capable of sharp diction and stirring interpretation, especially of some of the old folksongs, of which there were many on his program. The program was of such interest that it is here given in full: Droop not young lover (Handel), The Self-banished (John Blow, 1648-1708), What if I seek for Love of Thee? (Robert Jones, 1597-1617), Bist du bei mir (Bach), How jovial is my laughter (Bach), the song cycle Dichterliebe (Schumann), To the Soul, and The Chapel on the Hill (Stanford), Love is a Bauble (Parry), Down by the Salley Gardens (Martin Shaw), King Charles (Maude Valerie White); and folk songs: The Rebel Soldier (Appalachian Mountain song arranged by Cecil Sharp), The wife wrapt in wether skins (from the same source and also arranged by Cecil Sharp), I will give my love an apple (English, arranged by Vaughan Williams), I'm seventeen come Sunday (English, arranged by Cecil Sharp), Shepherd see thy horse's foaming mane (Hungarian, arranged by Korbay).

As to the interpretation, it may be well to begin by speaking of Dichterliebe, beautifully played by Harold Samuel and impressively sung by Mr. Falkner. That he drifts so easily and naturally from the style of the balance of the music on his program into this Schumann idiom is rather remarkable in itself, and he gave the impression of a many-sided nature, able to do the quaint and humorous folk tunes quite as successfully as the songs from the Dichterliebe.

Among the other songs it is difficult now to say which was the best or more interesting. One of the strong ones is King Charles by Maude Valerie White, and another one of much the same type is the Hungarian folk song, See thy horse's foaming mane.

But, for the taste of the audience it is pretty sure that the songs with the rapid, lilting tunes and the curious old words proved to be the most appealing. Here Mr. Falkner demonstrated his skill in a rather astonishing manner in singing the words and the tune with extraordinary rapidity so that one wondered how he found time to pronounce all the words in such rapid fire, machine gun manner, and one wondered also where he got his breath, or whether he breathed at all. His accomplishment in this regard seemed a little bit like magic.

Mr. Falkner was in America only a few days on this occasion, but expects to return next season.

JANUARY 8

Rhea Silberta

Rhea Silberta's lecture on Liszt at Aeolian Hall on Wednesday morning was the fourth

of a series of Great Personalities in Music. Assisting were Rita Sebastian, contralto, and Harvin Lohre, tenor.

The sympathy with which Miss Silberta approaches her subject gives each composer she presents a passing moment of life. She is not concerned with the world's opinion of these masters. She meets them as fellow-men. So we found Liszt "a very honorable man." We found him being used as a channel through which those who should have been kindest to him expressed their own ambitions. We found him a loyal lover; an understanding father; a true friend. The search for love, which was really his life, is classic, and Miss Silberta's picture of it was finely touched, carefully colored. It was a perfect whole.

The musical illustrations of the lecture consisted entirely of Liszt's songs. Mr. Lohre sang the seldom heard *S'il est un Charmant Gazon*, *Der Aplenjäger*, and *Der Fischerknabe*. The lyric beauty of the French song was accentuated by the easy flow of Mr. Lohre's voice, and the more dramatic portions of *Der Aplenjäger* and *Der Fischerknabe* were effectively sung.

Miss Sebastian sang *Die Loreley*, *Es Muss ein Wunderbares sein*, and *Die drei Zigeuner*. Her interpretation of the former, while traditional, held all the poetry, the tragedy, and the enticing loveliness of the great song. She was sensitive to its inherent beauty, and her voice, clear and richly colored, was used with much skill. The Gypsy song, with its dash and life, was well sung also, and the romance and mystery of *Es muss ein Wunderbares sein* made the song a touching picture. Miss Silberta accompanied both artists.

Banks Glee Club

Splendid singing and fine spirit characterized the annual concert of the New York Banks Glee Club in Carnegie Hall on January 8. The club, now in its fifty-first year, is one of the most reliable pleasure-givers among the male voice group. Their program this year contained many attractive bits from many centuries and countries. Bruno Huhn, for many years the club's leader, conducted with gusto and authority an eclectic program of his selection and preparation. Mr. Huhn deserves a large vote of appreciation for the high standard set by his singers. They gave much indication of his skilled hand in training, there being a good volume of tone, admirable shading and commendable rhythm.

There were two soloists: Lucia Chagnon, a soprano well and favorably known in recent years as a recitalist, and Phyllis Kraeuter, cellist, the recent winner of three notable prizes given by the Schubert Memorial, the Walter W. Naumberg Foundation and the Institute of Musical Art. Miss Chagnon, in happy voice, sang with a tonal beauty and clarity that was most refreshing. Miss Kraeuter, likewise, gave of her best, revealing a fine tone, ample technique and a sound musicianship. The soloists shared with the club-singers in the prolonged and enthusiastic applause from the well filled house. William J. Falk was the accompanist.

Dai Buell

A pianist of engaging personality and exceptional talent is Dai Buell, who was heard in Town Hall, when she played a program of interest and novelty to a very friendly audience. Her listed numbers were: Haydn's sonata in D, Schumann's Arabesques, Sgambati's piano arrangement of the flute melody in the Dance of the Happy Spirits from Gluck's Orpheus, Chopin's B minor sonata, four smaller pieces by Debussy and Scriabin and others by Edith Coleman, de Toerne and Saint-Saëns' Toccata Opus 11 in conclusion.

Miss Buell's warm temperament is discernible not only in her piano playing but in her bearing and manner as well; as soon as she is seen one is quite conscious that hers is a personality of unusual qualities, and her artistic work carries out this impression. Her playing is imbued with fire and virility, she has a certain intriguing elan and a fine appreciation of the style and spirit of the various schools of piano literature. This last fact was exemplified by her clean cut and surely defined interpretation of Haydn and Schumann. Also to Miss Buell goes the credit of knowing when to temper her natural effusiveness for delicate effects and more subtle meanings.

The writer particularly enjoyed her Chopin numbers and also the modern pieces; The Three Kings, from Poems and Pictures, and a Prelude Tragique by Ellen Coleman and the Berceuse by de Toerne were labeled as being new to New York and were played by the artist with an understanding signifying the sincerity and care with which Miss Buell approaches her art.

JANUARY 9

Caroline Thomas

Those that went to hear Caroline Thomas play the violin at Town Hall in the evening

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were well rewarded for the venture. Miss Thomas, who is not a stranger to New York concert audiences, is a serious, genuinely musical and well schooled artist. She presented two significant works not often listed on recital programs—Dohnanyi's Sonata, op. 21, and Dupuis' Fantasia Rhapsodique, besides arrangements of pieces by Chopin, Grieg and Brahms and Wieniawski's Scherzo-Tarantelle. A legitimate, fluent technic, a pliable and sympathetic tone and genuinely musical taste characterized the recitalist's efforts, which elicited much applause and encores.

JANUARY 10

The Biltmore

Gigli, Raoul Vidas, violinist, and Helene Carriere, coloratura soprano, were the artists presented for the fifth Biltmore Morning Musicale. A crowded house received the artists with enthusiasm. Mr. Gigli brought down the house, as is his wont especially when he sings those beautiful liquid, limpid lyrical passages such as are found in *Reve from Massenet's Manon*. So much has been said about Gigli's singing that it becomes difficult at times to find new mediums of expressing the sentiments which the tenor arouses, deep touched emotions that bring tears to the eyes when he sings of thwarted loves and broken hearts.

Gigli's art grows steadily; today he can sing a concert with consummate skill and finesse, he modulates his voice to subtle feelings while he can still ring out golden tones at the least provocative moment without the slightest effort. In fact, singing is a joy to Gigli, he radiates this fact at all times. The listed numbers of this program were aria from *Elisir d'Amore*, the aria, *Dalla Sua Pace from Don Giovanni* and ballads by Balfe, De Curtis and Church. Encores galore followed.

Raoul Vidas the violinist displayed a sensitive and emotional talent, with ample technic to balance it. Miss Carriere offered the aid and Variations by Proch and Rendetimi la Speme from I Puritani.

Miss Carriere displayed good breath control, fluency, agility and an even scale, especially brilliant in the higher register. She has also to her great advantage ease of manner and a gracious personality. She was warmly received.

Philharmonic-Symphony

The Friday evening concert of the Philharmonic-Symphony at Carnegie Hall was given for the benefit of the orchestra's Pension Fund, and, judging by the size of the audience, that fund must have been materially augmented. A feature of the program was Telemann's cantata, *Ino*, for soprano and orchestra, with no less a person than Elisabeth Rethberg contributing the solo voice. Wherever Mme. Rethberg is concerned the contribution is not only one of the loveliest natural voices now to be heard, but vocal art and musicianship that compel the highest admiration. The more the pity, therefore, that it should have been wasted on the interminable, uninspired kind of music that Telemann gave the large following of his day in this cantata. His work abounds in contrapuntal fluency, and the music falls pleasantly enough on the ear; but never an uncertain interval, never that element of surprise which is the sine qua non of great art. There was applause—there always is—and perhaps Mr. Mengelberg should be thanked for resurrecting *Ino* because of its historic significance. Certainly it was an object lesson, for Telemann was a contemporary of Bach and by far the more popular of the two in his day. . . . What made such a lesson more emphatic was that the cantata followed an exceedingly competent performance of Bach's ever-lovely concerto for two violins, with Messrs.


(Continued on page 20)

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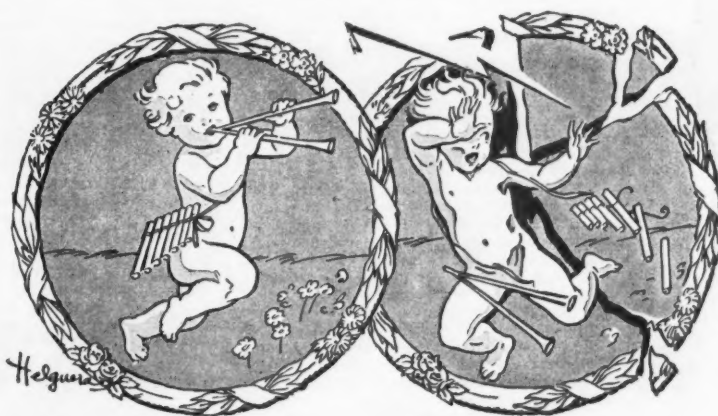
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HERMAN DEVRIES FOR CHICAGO MUSICAL COLLEGE

With the return to the Chicago Musical College of Herman Devries, eminent teacher and music critic in Chicago, the institution recovers one of its earlier and most valued instructors—a man of wide experience and education on two continents.

Herman Devries, although born in New York City, is essentially the European, the



HERMAN DEVRIES

operatic artist, whose habitat for many years was the stage of virtually every subventioned theater of prominence in Europe—from the Opera and Opera Comique in Paris to Covent Garden in London; La Monnaie of Brussels and for many years the New York Metropolitan Opera House. When Mr. Devries left the Metropolitan, it was to answer a call from the late Dr. Ziegfeld, then head of the Chicago Musical College. Mr. Devries, a pupil of George Bizet, the composer of Carmen, is an undisputed authority on operatic traditions of the current French, German and Italian repertory, knowledge gained by his contact with many of the most celebrated orchestral conductors of his time.

Among the famous stars of the Metropolitan house and other companies who have enjoyed the benefits of Herman Devries' coach-

ing, may be cited: Ernestine Schumann-Heink, who studied the role of Fides in Le Prophete; Milka Ternina, who coached with him for Valentine in the Huguenots; Scotti, who studied Herod in Herodiade; Charles Dalmore of the Chicago Opera who coached the role of Jean in La Prophete. In the younger group, Mr. Devries can claim such artists as Ralph Errolle; Luella Chilson, Melius, Edith Orens, (now leading mezzo of the Antwerp Royale Opera), and Hazel Eden. The late Arthur Middleton, noted oratorio singer, coached with Mr. Devries the role of the Friar in Romeo et Juliette.

During his period of teaching at the Chicago Musical College, Mr. Devries mounted and produced Faust, Romeo and Juliet, Carmen, Mignon, Samson and Delilah and Lakme, all of which were given in Chicago's foremost theaters—the Auditorium, Studebaker, Blackstone, Illinois and the Playhouse.

Mr. Devries has been decorated four times by the French government. He was first made Officer of the Academy; later he was promoted to Officer of Public Instruction. He is also an Officer of the Michan Iftikhar (Tunis), and a few years ago he was made Chevalier of the Legion of Honor in recognition of his services to the cause of French art. He is also a noted composer, pianist and linguist and has for the last fifteen years held the post of music critic of the Chicago Evening American. He has retained powerful friendships in the art centers of Europe, among which are the directors of a number of European opera houses.

Herman Devries will begin his duties at the Chicago Musical College during the Summer Master Class, holding classes in grand opera, besides coaching professional singers as well as students.

Saint Cecilia Club Concert

Victor Harris will conduct the first regular concert of the Saint Cecilia Club of 125 women, at Town Hall, on January 21.

The program as usual will contain a number of works specially written for the club. Among these is the first performance of a new cantata by Percy Fletcher, of London a setting of Whittier's The Bridal of Weatmoo. Included on the program are compositions by Edgar Stillman Kelley, Sadoro, Palmgren, Randall Thompson, Felix Four-

drain, Goring-Thomas, Saint-Saëns, Edward German, and the conductor of the club.

The assisting soloists will be Horace Britt, cellist, and Arthur Jones, harpist. This concert is to be the first one in twenty-four years not to take place in the ballroom of the Waldorf-Astoria.

Ganz Soloist With the Milwaukee Orchestra

Initial Concert After Recent Drive Finds
Audience Large and Enthusiastic

MILWAUKEE, WIS.—Nearly 2,500 persons attended the first of the series of six concerts by the Milwaukee Philharmonic Orchestra under the direction of Frank Laird Waller. This concert served as an introduction of this symphony orchestra to its new and enlarged audience which came to it as a result of the efforts and the organization of the Milwaukee Philharmonic Orchestral Association, with Herman A. Uihlein as its head and its tireless devotee.

Mr. Waller chose carefully his material for the first program but sought no concessions as the program finally revealed. For his main number he performed Brahms' First Symphony, in C minor, which received under his baton such a reading as to cause one reviewer to say that listeners who heard the symphony could not help but be impressed with the vigor of the orchestra, its tone, coloring and its neatly turned phrases and with the balance of the effect.

Equally well did Mr. Waller choose a soloist for the occasion in that he selected Rudolph Ganz, who in turn chose to perform Rachmaninoff's C minor concerto. Mr. Ganz' visit to Milwaukee was like a homecoming to his host of friends after an absence of about eight years, and his playing brought back the same thrill that made him the popular performer here that he is. The program opened with Weber's Freischuetz Overture and was concluded with Wagner's Meistersinger Prelude.

Mehlich to Play American Works in Baden-Baden

Ernst Mehlich, who is here as conductor with the German Opera Company, directs the concerts of the Baden-Baden Symphony Orchestra during the summer season. Mr. Mehlich has decided during the coming season to give a sort of festival of American

Flora Woodman Sails

At the conclusion of her first American tour, Flora Woodman, soprano, sailed for England on January 4.



With best wishes
to my American friends, and
many thanks for the good times
I have had in America.
Flora Woodman

music, to consist, as at present planned, of three days devoted entirely to the works of American composers or of composers now residing in America. Among the works which he will play will be Bloch's America, something by Loeffler, Chadwick and MacDowell, Carpenter's Skyscrapers, Deems Taylor's Looking Glass Suite, and some works by composers who write in a more modern idiom. Last year Mr. Mehlich gave Schelling's Victory Ball and Grainger's Mock Morris.

Mr. Mehlich arrived here on Christmas Eve and expects to remain here until May 1.

Gertrude Loehr in Debut Recital

Gertrude Loehr, soprano, will make her New York debut in a recital at Engineering Auditorium on Thursday evening, January 23. She will give an interesting program with Dorothy Longacre at the piano.

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NEW YORK CONCERTS

(Continued from page 16)

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For an effective closing number Mr. Mengelberg gave his familiar reading of Tschai-kowsky's Pathetic Symphony.

JANUARY 11

Mischa Elman

A capacity audience gathered at Carnegie Hall on Saturday evening to hear Mischa Elman in a benefit for the Brooklyn Ethical Culture, and gave the popular violinist a series of ovations which his playing, of a well arranged program, merited. Mr. Elman appeared to be in the best of form. The Bach-Nardini Partita, Mozart sonata in B flat and the Paganini concerto comprised the first half of his program. Korngold's Viel Lärm um Nichts, two short pieces by Nin, Elman's own transcription of Eli, Eli, which brought down the house, and Sarasate's Zigeunerweisen were in the second half. Many encores were demanded and given.

All Mr. Elman's brilliant qualities were again in evidence, and one had but to sit comfortably in his seat and forget everything except the music he is hearing. Even technic is forgotten. The interpretative side excels and the composer's message is conveyed in such a manner that one only realizes he is hearing some superb violin playing. Marcel Van Gool was at the piano for Mr. Elman.

A Lovers' Knot

The chief musical feature of the eighty-third anniversary celebration of the New York Liederkranz on Saturday evening, at the club house on East Fifty-eighth street, was Simon Bucharoff's one-act opera, A Lovers' Knot. This is the opera which first brought Mr. Bucharoff's name into prominence as a composer for the stage. It was given privately in Chicago, and afterwards at the Chicago Opera, and was a pronounced success. It is easy to understand that the work should be popular. The libretto is an excellent semi-humorous romance, with scenes laid in Virginia soon after the Civil War, and the music flowing, melodic as well as dramatic, gay at times, sombre and impassioned at others, and altogether the work

of a master musician who knows his art thoroughly and is able to handle his themes in a most effective and impressive manner.

The story, told very briefly, is that of two pairs of lovers, with misunderstandings and jealousies, familiar in youthful love affairs, brought to a happy ending by a plot hatched up by the two girls. One of the girls dresses herself in male costume and makes violent love to the other, where both lovers can see the affair. When the two lovers violently turn upon the supposed young stranger, she faces them and is recognized, and the supposed tragedy turns to laughter and joy.

This plot is developed in such a manner that the happy outcome is unexpected, and nearly all the early part of the work, musically speaking, is serious, and some of the arias take on the character of sadness, disappointment and despair. This lends variety to the musical score, and the text, which is by Cora Bennet Stephenson, is so written that there is opportunity for solo arias, duets and ensemble numbers. The composer has taken full advantage of this opportunity, writes in an attractive and appealing manner vocally, the music lying well for the voices and the text always perfectly accented and natural sounding, although it is sung in English (it being a strange fact that some American operas sung in English are so constructed that the English sounds unnatural).

The artists who took part in this play were Grace Leslie, Adelaide Fischer, Edwin Orlando Swain and Ernest Davis, all well known and all excellently cast in their roles. The acting and staging were excellent, and the entire drama convincing. The lighting and scenery were attractive, and the costumes and the stage settings appropriate. The staging was done by Walter B. Kaspereit.

Mr. Bucharoff provided the accompaniment for their entire opera, playing the score on the piano with extraordinary virtuosity. The opera is in two scenes with a pause between, during which Mr. Bucharoff played the intermezzo, a beautiful piece of music, which was heartily applauded. The work was an unqualified success.

Before the opera a program was given by the Liederkranz Orchestra and male chorus, and a birthday address was given by Paul Wenzel.

Rita Neve

Attractively attired in white, Rita Neve, the young English pianist, began her Town Hall recital promptly with the little played Angelus (Corelli-Godowsky), as played by her a charming bit of pastoral music. There followed the Pathetic Sonata, a thoroughly satisfying interpretation, full of vigor, robust tone and sentiment. It was as a humorist in pianistic tidbits, however, that Miss Neve made most effect, nine pieces by modern English composers provoking smiles, giggles and plain laughter. They were Ragamuffin, rough-and-tumble music by John Ireland; A Dripping Tap (English for faucet), a bit of foolery by Edwin Benbow; Paper Doll, by Villa-Lobos; and the six pieces comprising Caledonian Market by Poldowski, pen-name of Lady Poldowski, born Wieniawski. Fanciful, grotesque, intensely descriptive, they are all character-pieces of definite originality, and produced instant effect. Two ushers at this juncture struggled to the platform with flowers, received with gracious manner and bright smiles by the winsome pianist. A study by Rosenbloom was splendid in brilliancy, and Miss Neve was perhaps at her best in preludes, a waltz, nocturne and polonaise by Chopin; "wim, wigor and witality" characterized these, as is necessary if they are to possess interest.

Following the recital three score invited guests assembled at the home of Mrs. John H. Brewster, where supper was served, and dancing enjoyed until some time next morning. The pianist, following engagements in Chicago and Newark, was heard in Boston and Augusta.

Ilse Emge

A voice of fine promise is that of Ilse Emge, soprano, whose recital at Chalif Hall proved her possessed of many artistic as well as marketable attributes; with the voice there goes pleasant personality, freshness of feeling and distinct enunciation, all of which do not often amalgamate. Ambitious was her opening Ah Perfido (Beethoven) aria, showing poise and good style. Georg Schumann of Berlin was represented by Drunten, and Ach, Wie So Gerne, dramatically, then jubilantly sung. Songs by the accompanist of this matinee, Erich Riede, coach of the Metropolitan Opera Company, made a hit, the singer sharing applause with the composer. Even better sounded the French songs by Faure, Dupre, Staub and Grovlez, delicacy of sentiment characterizing them. Songs by the Americans Samuels and La Forge, and three classics by Schumann,

Brahms and Wolf closed the enjoyable program, it being one of the series under the auspices of the New York Madrigal Club, Marguerite Potter, president.

Preceding the affair members of the club and invited guests partook of a luncheon at the Park Central Hotel, with Dorothy Granville, honor guest.

Philharmonic-Symphony Children's Concert

Without question, interest in the names of the medal and ribbon winners in the Children's Concerts conducted by Ernest Schelling was paramount at the last concert. During an intermission twenty-four winners were called to the platform, six boys and eighteen girls sharing these hard-won honors, based on their written reports of concerts. German, Italian, French, Polish and English names are found in the list, foreigners forming a majority; silent commentary on national musical growth! The complete list follows: Mitchell Mulholland, Edith Swain, Gloria Viggiano, of the Music Education Studios; the last named was a ribbon winner in the 1929 series.

Dorothy Blum, Elizabeth Browning, Josephine Browning, Lawrence H. Butt, Patricia Grace, Constance Havrilla, Phyllis Hecht, Robert Myerson, Constance Mercer, Corinne Nevelson, Bertram Prensley, David Prensley, Priscilla St. George, Jean Robertson, Jean Louise Sapiro, Sonia Stokowski, Julia Trossbach, Joan Walsh (former medal winner), Priscilla Walsh (ribbon winner last year), Lydia Zeller and Robert Zinner.

It was a Request Program, enough having been sent in by the children "to make ten programs," said conductor Schelling, who, urbane, witty as always, added to the morning's doings by his many quips and jests; he even qualified as a poet in the following lines:

Dear daddy, dear daddy, I'll take you to our concerts

If you'll promise me to be good set to the opening theme of the andante from the first Beethoven symphony, played at this concert. The festive atmosphere of the introduction to Act III (Lohengrin) opened the concert, Mozart's Figaro overture and the Mendelssohn scherzo from Midsummer Night's Dream following. New to the majority of listeners was Ravel's effective Bolero, which, with its repetitious basso ostinato on C, and ten minutes of crescendo, came to a splendid climax. All present united in singing When Johnny Comes Marching Home, that old-time Civil War minor melody, the huge musical thermometer on the stage registering from Very Poor to Good, according to the quality and volume of the singing. Throughout the concert, the colored slides, embracing pictures of the composers, fac-similes of scores, home scenes and comic strips, all interested everybody, and showed the meticulous care and research given over to this branch, of educational value. The 1812 overture closed the concert with clatter of percussion instruments and ringing of triumphant bells—which must have been sad harbingers to the retreating French troops trying to capture Moscow in that tremendous snow-and-ice period. The next series of Children's Concerts opens January 25; this is the seventh season.

JANUARY 12

Donald Pirnie

Donald Pirnie, baritone, who recently returned to America after a series of successful appearances in Europe, where he was enthusiastically applauded by the musical public and universally praised by the press, gave a recital at Town Hall on Sunday afternoon. He sang songs in Italian, Spanish, German and English, excellently accompanied by Frank Chatterton, and it was evident from the start that his art is delighted in here, as it has been in the past and as it was during the summer and fall in many cities of Europe.

Mr. Pirnie is remarkably successful with his German songs, which on this occasion ranged from Beethoven to Hans Pfitzner. He has an extraordinary command of the German language, his diction is perfect, and it is obvious that he is in full sympathy not only with the words of the German songs that he sings, but with the musical settings as well. His voice is almost indescribably luscious and lovely, with power and sonority, and a sort of velvety color that is in itself inspiring. Added to this, he sings with vibrant emotion and lends his strong personality to the interpretation of the music in a way that is deeply impressive. He not only has a grasp of the musical content of the songs he sings, but a flair for the correct phrasing and the dynamics. He also has a sense of dramatic effect and an ability to convey dramatic meanings without vocal exaggeration or stage mannerisms.

In all that he sang, in whatever language and musical style, Mr. Pirnie showed himself always to be the sincere, highly sensitive and thoroughly equipped musician. He has a purity of style which is never lost even for a moment throughout his program, and

(Continued on page 22)

BETTY TILLOTSON

PRESENTS

Ellery Allen

SOPRANO



Next Appearance
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REVOLUTION

February 22, 1930
New York City

Colonial Descendants of America
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Jan. 7, 1930

Marion Armstrong

CANADIAN SOPRANO

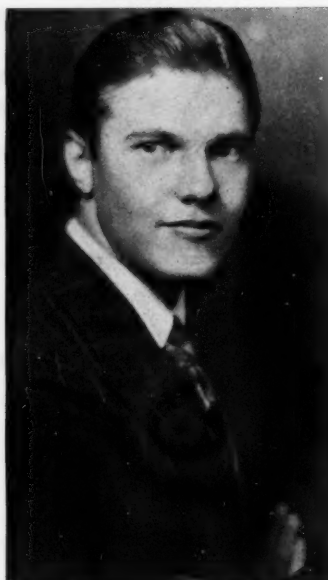


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GIGLI

¶ Opened the Metropolitan Opera Season (1929-1930) on October 28th singing Puccini's Manon Lescaut.

¶ Had Twenty-Two performances at the Metropolitan Opera House from October 28th 1929 to January 6th 1930, singing the following Operas: Manon Lescaut, Puccini; Manon, Massenet; Mignon, Thomas; Romeo and Juliette, Gounod; Boheme, Puccini; Butterfly, Puccini; Gioconda, Ponchielli; Africana, Meyerbeer; Rigoletto, Verdi; Don Giovanni, Mozart; La Rondine, Puccini.

¶ His Concert Tour from January 13th to March 2nd 1930, includes appearances at the Biltmore Hotel, New York; Montreal; Washington; Rochester; Toronto; Cleveland; Tulsa; Kansas City; San Francisco; Oakland; Los Angeles; San Diego; Phoenix; San Antonio; Dallas; Houston; Memphis; Columbus; Richmond; Boston; Baltimore; Chicago; Hazleton.

¶ Concerts already given in Westfield, N. J.; Plaza Hotel, N. Y.; Astor Hotel, N. Y.; Atwater Kent Radio; Pittsburgh, Pa.

¶ Returns to the Metropolitan Opera House on March 4, 1930.

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New York Concerts

(Continued from page 20)

there is a sort of validity of interpretation, especially in the classic numbers and in the more exuberant of the modern works, that achieves eloquence. Altogether, Mr. Pirnie has once more shown himself to be one of the outstanding singers of the day, and he was applauded accordingly.

League of Composers

John Erskine made introductory remarks at the Sunday afternoon concert given by the League of Composers at the Art Center in East Fifty-sixth street, his subject being The American Composer. He was introduced by Louis Gruenberg. Dr. Erskine spoke chiefly of the conditions which the American composer has to meet today and may have to meet in the future, and emphasized the lack of facilities for native works to be heard. The large cities, he said, were overcrowded with music, while in the small centers there was less than there should be. He is planning to urge state governments to support musical production.

The Russian String Quartet opened the program with a Quartet in D minor by Bernard Rogers of the Eastman School, an interesting, melodic work with few very modern tendencies.

Ethel Codd Luening, soprano, sang beautifully two songs by Evelyn Berckman, for soprano and string quartet. These, too, were fluently written and melodic. Miss Luening also sang Georges Migot's Hommage a Thibaud de Champagne.

The string quartet played Joseph Achron's Four Improvisations, which showed a high degree of musicianship and skilful writing. Alix Young Maruchess and Frank Bibb gave a sterling performance of Hindemith's Little Sonata for viola d'amore and piano, which is typically Hindemith and striking in its own way.

Josef Hofmann

An enraptured audience, which overflowed in hundreds onto the podium crowded Carnegie Hall on Sunday afternoon. The occasion was one of the all too rare piano recitals of that master-pianist, Josef Hofmann.

Prefacing his program with the words, "Before commencing my program this afternoon I will play the Chopin Funeral March in memory of two of my dearest friends, Edward Bok and Alexander Lambert, who passed away recently," (contained in a printed insert in the program) Mr. Hofmann suited action to word. There followed Mendelssohn's Prelude and Fugue in E minor, which received an impressive and crystalline performance. The Beethoven-Saint-Saens Chorus of the Dervishes was followed by an original Hofmann composition, a Suite Antique in four movements—pleasing music exceedingly well written for the instrument, and played with all the familiar Hofmann charm of touch, piquancy of technic and infectious rhythm.

Chopin's B minor sonata received a monumental interpretation, after which Serge Rachmaninoff had the pleasure of hearing his preludes in G sharp minor and A minor played as well as probably only he himself could play them. Liszt's Consolation in E major and a stupendous performance of the same master's Mephisto Valse completed the regular program, which was prolonged into the late hours of the afternoon by encores demanded by the insatiable Hofmann worshippers.

Arthur Hackett

Arthur Hackett, who is heard here much too infrequently, delighted a large audience on Sunday evening at the Guild Theater in a program of French, German and English songs. Mr. Hackett was particularly happy in the French, given with exquisite style and a crispness of diction that was notable. The other songs fared well, too, for each was given with an interpretative art that few singers possess. He was in good voice—his voice is one that serves him well—and he uses it with taste. Moreover his production is generally good. The audience enjoyed Mr. Hackett's singing immensely as was manifest by their applause and interest. A number of encores were demanded and given. Walter Golde, at the piano, added to the high standard of the evening.

Carroll Ault and Barbizon Quartet

Carroll Ault, baritone, was the soloist at the Barbizon in the afternoon, appearing in the regular series of American artists' recitals. His program consisted of Italian and English songs. The Barbizon String Quartet played Mozart's quartet in G major.

Philharmonic-Symphony

The Metropolitan Opera House was the scene of Willem Mengelberg's functioning as leader of the Philharmonic Orchestra on Sunday afternoon. Featuring the concert was Ossip Gabrilowitsch's appearance as soloist in a memorable performance of Schumann's piano concerto. Thoroughly at his ease in

music of the romantic school, and particularly in the music of Schumann, Mr. Gabrilowitsch demonstrated for the nth time that mastery of his instrument and those abilities as musician and interpreter that long ago won him his high rank among contemporary pianists. He was vigorously applauded and recalled by an enthusiastic audience.

Mr. Mengelberg opened the program with a finely-wrought performance of Mozart's overture to the Magic Flute, and brought the concert to a close with Tchaikowsky's adventure in soul-searching that he described so poignantly in the Pathetique symphony.

Stephanie Wall and Fern Sherman

A large attendance gathered in the evening at Steinway Hall to hear Stephanie Wall, mezzo-soprano, and Fern Sherman, harpsichordist, with Solon Alberti at the piano. The program opened with Seventeenth and Eighteenth Century numbers by Handel, Haydn, and A Pastoral arranged by Wilson, sung by Miss Wall and accompanied by Miss Sherman at the harpsichord. Fern Sherman, played numbers by Handel, Scarlatti, Rameau, Daquin, Corelli and Mozart on the harpsichord with style and taste. The program concluded with Travelogue Tales by Holland Robinson, Five Imaginary Early Louisiana Songs of Slavery by Guion and Mother Goose Rhymes by Herbert Hughes, which were charmingly sung and interpreted by Miss Wall. Both artists were well received.

Beatrice Harrison

England's representative woman cellist, Beatrice Harrison, long a favorite with New York concert audiences, delighted a coterie of enthusiasts at the Martin Beck Theatre on Sunday evening. Assisting the fair artist was a group of Boston Symphony players, appearing under the name of The Chamber Symphony Orchestra of Boston, and led by Nicolas Slonimsky.

Miss Harrison's chief number, from a cellistic standpoint, was the Haydn concerto. This charming and delicate work is well suited to this particular soloist's aesthetic style, and, accompanied as it was by a diminutive orchestral body, all its grace and ingratiating melody came to unhampered utterance—which is not the case when this cameo among cello concertos is played with a ponderous orchestra a hundred strong.

In shorter pieces by Herbert Hughes, Delius, Dawes (America's former Vice President) and Percy Grainger, Miss Harrison gave free rein to her lively imagination and exceptional tonal and technical endowments. The Grainger piece, called Youthful Rapture, is scored for cello, piano, harmonium and chamber orchestra, and is an excellent example of the attractive style of the brilliant Australian composer-pianist. Mr. Grainger's presence at the harmonium lent additional interest to the presentation of the work. A Suite Ancienne by Sammartini proved a vehicle for some beautiful cello playing.

The chamber orchestra amplified the program by smooth performance of a Sinfonia by Karl Johann Stamitz (early 18th century) and Four Episodes by Ernest Bloch.

JANUARY 13

Frank Sheridan

Just returned from a successful European tour, Frank Sheridan, a young American pianist of whom his country is justly proud, regaled a large audience at Carnegie Hall with his exceptional pianistic art. Starting with Brahms, the Edward Ballade, Capriccio, op. 76, No. 2, Intermezzo, op. 177, No. 2, and Rhapsody, op. 119, No. 4, played in exemplary fashion, Mr. Sheridan gave a

big and vital performance of Schumann's Symphonic Etudes, and then proceeded to Debussy's Refections in the Water, Pich-Mangiagalli's Danse d'Olaf, Scriabine's Poeme, Zsolt's Toccata and Chopin's B minor Sonata—an interesting program, interestingly played by an interesting pianist. The warmest appreciation was the lot of this well-endowed artist.

Muriel Kerr

The talented young pianist, Muriel Kerr, who made her concert debut last season with the New York Philharmonic Symphony Orchestra at the inaugural concert of the Schubert Memorial, was heard in recital at Town Hall on this night. Her program was one to tax the ability of the most seasoned artist and to Miss Kerr goes the credit of playing it with an understanding and technical mastery of the highest order.

The concert began with the Bach-D'Albert Prelude and Fugue in D, and followed with Cesar Franck's Prelude, Choral and Fugue, Chopin's F minor Ballade, Mazurka in A flat and B minor Scherzo; two Contes by Medtner, Godowsky's Avowal and Liapounoff's Lesghinka.

This formidable program was performed with a facile and fluent technic, a tone of rounded character and depth of coloring, a brilliance of style and a physical strength which served her admirably for the obtaining of very effective climaxes.

The breadth of conception outstanding in the Bach and Franck works has come to Miss Kerr with the passing of time and with the assimilation of a broader vision, a fact which was evident in all her playing, especially to those who had heard her at her first local appearance. A poise and assurance and a definite conception of style are also qualities which are now definite assets of the pianist's interpretation, and an ability to plumb beneath the mere written phrases of the masters gives her grace and subtlety.

Miss Kerr is indeed very gifted and that she pleased and charmed her hearers was quite evident by the prolonged and enthusiastic reception which she received throughout the evening.

Keith Falkner Sails

Keith Falkner, bass-baritone from England, who gave a successful recital in Town Hall recently, has acquired a high standing in his profession, despite the fact that he has actually been before the public only about four years.

Mr. Falkner was a member of the choir of St. Paul's Cathedral during his student years, and was trained in music at the Royal College of Music, London. He studied with Garcia (fils), Plunket Greene, Lieberhammer in Vienna, and Mrs. Deane Dossert in Paris.

Mr. Falkner appears regularly with the principal choral societies and festivals in England, and has been able to remain in America only a few days—just long enough to give his recital here—owing to engagements at home. In reply to a question as to how he became interested in the folksongs, of which there was an interesting list on his New York program, he explained that he had toured with the English Folk Dance Society. Indeed, he would have come to America with the Folk Dance Society had it not been for engagements in England.

Mr. Falkner plans to return to America next season.

Visiting Managers

Managers Furlong, of Rochester, and Gaines, of the Minneapolis Orchestra, were in New York on business recently, and reported musical conditions as satisfactory in their artistic bailiwicks.

NEW YORK DEBUT RECITALS

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For these Debut Recitals, which will take place during the Season 1930-1931, the entire concert expenses will be defrayed by the Foundation.

The Sixth Annual Series of Competitive Auditions will be held during the month of March, 1930, and will be open to concert soloists who have not yet given a New York Recital reviewed by critics. Early in April the Final Auditions will be held by the Final Audition Committee of the Foundation which includes Walter Spalding, Harvard University, Chairman; Wallace Goodrich, Dean, New England Conservatory; and Bruce Simonds, Yale University. All auditions will be held in New York. The Foundation does not pay traveling expenses for candidates living outside New York.

Application blanks giving full requirements may be obtained from the National Music League, 113 West 57th Street, New York City. Formal application, including recital program which the candidate is prepared to play or sing at the auditions, must be filed not later than February 17, 1930.

Conchita Fails to Arouse Great Enthusiasm in Chicago

Raisa the Star of the Performance—Margherita Salvi Makes Fine Impression in Lucia—Garden and Vanni-Marcoux at Their Best in Thais, the Latter Singing Athanael for First Time Here—Gala Performance Given With More Than Eight Hundred Delegates to Civic Music Association Conference Attending—Don Giovanni and the Barber Repeated.

LA FORZA DEL DESTINO, JANUARY 5
(MATINEE)

CHICAGO.—The ninth suburban special Sunday matinee was given to La Forza del Destino with Claudia Muzio again starring as Donna Leonora. Mme. Muzio has been heard this season in many roles and, always found in top form, has endeared herself to all opera goers.

Cesare Formichi sang gloriously the role of Don Carlo and what is above stated regarding Muzio may well be reiterated for this sterling baritone, whose voice and art have found great favor this season with the musician as well as with the layman.

Charles Marshall was again Don Alvaro and Chase Baromeo did much with the role of the Abbot. Alice d'Hermanoy, one of the most serviceable members of the company, is used wisely by the management to fill parts in which she ranks supreme.

Emil Cooper was at the conductor's desk and his forceful reading added much in making the performance meritorious in every respect. Cooper has materially strengthened the conductors' staff of our company, and his return next season is looked forward to with anticipation by all those who have witnessed his performances during his first season.

LE JONGLEUR DE NOTRE DAME, JANUARY 6
Another performance of Massenet's miracle play was given with virtually the same cast which performed so well in previous presentations.

Giorgio Polacco once again was at the conductor's desk and one is always assured of the best when he is at the helm.

LUCIA DI LAMMERMOOR, JANUARY 7
The performance of Lucia had its ups and downs and it seems that the opera had not been rehearsed as carefully as it should have been; but then rehearsals are very expensive and one tries to keep the budget down until such time as the rental of the building will bring sufficient money into the coffers of our company to place art before commercialism. The presentation, nevertheless, had its very good points and these we will stress, forgetting for the while unhappy moments to record only the very fine singing of the principals and of the chorus.

Margherita Salvi essayed for the first time here the role of Lucia. The young Spanish coloratura, superbly gowned, looked regal to the eye. She is, no doubt, one of the most winsome creatures to be seen anywhere on the operatic boards. She has personality, grace, chic, knows the stage from A to Z and her acting, though not that of a Duse or a Bernhardt, is sufficiently convincing to please the most fastidious dramatic critic. Vocally, she did well until the Mad Scene, when she rose to stardom, her vocal fireworks setting afire the enthusiasm of the audience. Miss Salvi must be congratulated, too, for never forcing a tone. She knows that her voice is not voluminous, but she uses it so well as to reach the most remote corner of our huge opera house and that ease in her singing adds greatly in making her presentations praiseworthy. She has many admirers who fete her buoyantly and they were joined by many others who gave her an ovation at the conclusion of her big scene.

Giovanni Manurita was heard also for the first time here as Edgar, in which he deepened the good opinion formulated at the time of his debut as Almaviva in The Barber. The voice is not big, yet it has that lovely quality that will make this new tenor a favorite before very long, as already the Chicago audiences have found him a young yet well rounded tenor. Sure of himself, he sang with much more authority and distinction than at his first appearance. Generally, he sings with ease and it was an error on his part to force his organ in the sextet. He is a good acquisition to our company and will soon find himself at the top and already he is well worth watching. Slender, he wears his costumes with nobility and his acting has distinction. All in all his was a performance well worth while.

Giacomo Rimini was excellent as Ashton. He delivered the music with fine understanding and according to the reviewer of the Herald-Examiner, Glenn Dillard Gunn, he proved "the real star of the night."

Theodore Ritch as Lord Arthur, Virgilio Lazzari as Raymond, Alice d'Hermanoy as Alice and Lodovico Oliviero as Norman rounded up the cast.

CONCHITA, JANUARY 8

Pierre Louys' story, The Woman and the Puppet, is a good one. Alas, the same can-

not be stated about the music of Riccardo Zandonai's Conchita, which was adapted from that book by Vaucaire and Zangarini. It is not in our jurisdiction to advise the management of the Chicago Civic Opera as to the novelties or revivals they should select for their season's repertory. Yet, it seems strange that such an opera as Conchita should have been approved by our executives. Conchita was given here some sixteen years ago at the close of an opera season and had then only one lone performance. It was sufficient, however, to impress so unfavorably as to permit us to express our humble disapproval soon after receiving the prospectus of our company. Why choose operas that have not been a success anywhere, as, after all, the taste of opera-goers is practically the same the world over. True, some operas such as Carmen, to single out only one, failed miserably at its world premiere, but we are governed by generalities and not by exceptions and this is especially true in the world of music and more particularly in that of grand opera.

At the first repetition Rosa Raisa in the title role was once again the star of the performance. If it were to give Raisa a chance to appear in a new role, the management could perhaps not have found one better suited to her vocal and dramatic resources, yet we know operas in which she could shine and in which other protagonists would have better opportunity to second her than in the opera now under review. Conchita has little to recommend it to the musical public and few would care if it were shelved for another sixteen years.

THAIS, JANUARY 9

A remarkably fine performance of Massenet's Thais was offered by our company to a very large audience on January 9. Thais has long been one of Mary Garden's very best roles, but without doubt, not even in the days of her youth nor when she endeared herself in the days of Hammerstein at the Manhattan did she sing so well or act with so much conviction as at the first performance of the opera based on Anatole France's famous novel to saccharine music by Massenet. Mary Garden still reigns supreme and it might be said without exaggeration that she scored here the hit of her career in a role so well suited to her voice and charm. We certainly prefer her presentation of today to that of yesterday. It is far more human and much less theatrical. Only words of praise can be set down to review her vocal performance, in which the full gamut of her art was displayed to the advantage of this famous and well loved singer-actress.

We have heard with the Chicago Opera, with the Manhattan Opera, at the Paris Opera and in other countries many Athanaels, and we can truthfully say that Vanni-Marcoux, who sang the role for the first time here, has never been eclipsed in it. His make-up was capital and he played the role in the first two scenes as a fanatic disciple of Christ, a man whose duties were revealed to him and who thought his mandate was to bring Thais back to the fold, who uses tender force without brutality to gain his end; and so spiritual is the man that Thais sees in him a representative of God on earth. Later on the Athanael of Vanni-Marcoux is more tender, more earthly, yet remaining the man of the church. To give a graphic story of Vanni-Marcoux's extremely interesting study of the part would require a special article, but it is not at all strange that the performance under review electrified the audience. They felt his magnetism as much as Thais and to the interpreter of the role must be credited the fine ensemble of the performance. The other singers came up to the mark and surpassed their previous efforts.

Vocally Vanni-Marcoux surprised his most sanguine admirers; every tone was perfect, and his clear diction adding materially in making his portrayal stand out as a masterpiece of vocalization and of acting. We are thankful to the management for affording us opportunity to hear Vanni-Marcoux as Athanael.

Jose Mojica, who has recently scored success in talking pictures and who has only just returned to the Chicago Civic Opera, was the handsome and well voiced Nicias that we have come to appreciate and admire. Dressed rather like an Apollo than a Nicias, he had opportunity to demonstrate why he was chosen by movie directors; and as it pays to advertise, Mojica certainly took advantage by wearing as few clothes as possible.

(Continued on page 25)

The New York Evening World of March 16, 1929, said:

"Uncontrovertibly there is no other songstress of the day, with the one exception of Mary Garden, who could sway an audience by the sheer power of a magnetic personality as did



Marguerite D'ALVAREZ"

Recent Press Comments

New York, Dec. 7, 1929

"Her bearing, combined with her picturesque style and eloquent use of her powerful and richly-colored contralto, again emphasized the fact that she is one of the most interesting recitalists before the public."—N. Y. Sun.

"Unique among singing artists."—N. Y. Telegraph.

"Her program was enticing. Her singing, as usual, was the illustration of an art well and definitely grounded and beautifully revealed."—N. Y. American.

Boston, Nov. 23, 1929

"Thank God, for a singer!

"If the singer is blessed with a fine voice and technique, with musicianship, that reaches to fine shades of rhythm, not to forget emotional force and dramatic and poetic imagination, then once in a month of Sundays we are treated to a superb performance, like Mme. D'Alvarez's singing of 'La Chevelure.' As for the Seguidilla from Carmen, she suggests the bold charm of the gipsy baggage more potently, than most Carmens can conceive, with all the help of action, stage setting and costume."—Boston Herald.

Berlin, Germany, October, 1929

"In interpretation and creative ability only very few can equal her. This singer would be an incomparable Carmen and Dalilah, for her dramatic ability is developed in equal measure as her vocal gifts."—Berlin Signale.

"Her singing is a triumph of interpretation. A rare artist."—Deutsche Allgemeine Zeitung.

"She forces the listener to succumb to the spell she weaves. A refinement of delivery and a method that can not be praised too highly."—Vossische Zeitung.

Washington, D. C., December 31, 1929

"The full velvet quality of her deepest notes is her dominant charm vocally. Her mezzo range shows the thorough cultivation of the artistic singer and she has an amazing range in high voice."—Washington Eve. Star.

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Four Operas Have Their Season's First Hearing at Metropolitan

Jeritza and Lauri-Volpi in Turandot, Ponselle in Norma, Kappel and Laubenthal in Tristan, and Martinelli, Rakowska and Morgana in La Juive—Tannhäuser and Girl of the Golden West Repeated—Excellent Sunday Concert.

TURANDOT, JANUARY 8

Turandot was brought back to the Metropolitan on Wednesday evening for the first performance of the season and again proved an unusually fine vehicle for Jeritza and Lauri-Volpi, both of whom appeared in the American premiere of the work on November 16, 1926. Ludikar was excellent as the Timur and De Luca was, as always, the real artist in his part as the first of that never forgettable trio, Ping, Pang, Pong. Altglass was the Emperor; Augusta Oltrabella, Liu; Paltrinieri and Tedesco, Pang and Pong, and Cehanovski, a Mandarin. The two maids were Charlotte Ryan and Doretta Flexer. Serafin conducted.

Needless to say, a very large and brilliant audience was on hand, and the stupendous spectacles and splendid scenes, in addition to the fine work of principals and chorus made the performance outstanding and one fully deserving of a permanent place in the Metropolitan repertory. This was the twenty-first presentation on Broadway, and no doubt it will remain for a long time to come.

As Princess Turandot, Jeritza was superb. Her characterization was a masterpiece, and her superb singing held all spellbound. Lauri-Volpi was in best voice. As the daring lover he won the hearts of his audience with his beautiful singing much more quickly than he did the fair heroine. Especially was he enjoyed when he guessed the three intricate riddles. Miss Oltrabella made the most of the part of Liu and aroused much applause. Ping, Pang and Pong are seemingly unbeatable, and they brought many laughs with their delightful chatter and funny antics. Serafin gave the score an inspiring reading.

TANNHÄUSER, JANUARY 9

On Thursday evening a capacity audience filled the Metropolitan for Wagner's Tannhäuser with Elisabeth Rethberg in the role

of Elizabeth. This marked the soprano's farewell for the season and she was given a cordial reception. Mme. Rethberg had not been heard in the part for some time, but in her glorious voice, her rich, luscious tones rang out with brilliancy and clarity. Mme. Rethberg made a charming appearance and acted with spontaneity. She was accorded an ovation after her singing of the Prayer in the last act, which was superbly done. The remainder of the cast included: Mr. Kirchhoff in the title role; Mme. Claussen as Venus; Edith Fleischer, the Shepherd, and Messrs. Mayr, Windheim, Gabor, Bloch and Wolfe, all of whom did justice to their parts. Bodanzky gave the score an authoritative reading.

NORMA, JANUARY 10 (MATINEE)

What is understood to be the season's only performance of Norma was given as a special matinee attraction and this reason plus the fact that Miss Ponselle was singing brought a host of people to the opera house. The expectant listeners were treated to beautiful singing, something that one has come to be sure of when Ponselle undertakes any role. It was gorgeous singing, rare artistry and interpretation which Miss Ponselle offered as the Druid Priestess to which perhaps here reserve emotionally and vocally lend an undercurrent of power and conviction that figure among her greatest assets.

The Casta Diva was delivered with an exquisite phrase line and a velvet vocal quality.

Marion Telva as Adalgisa, Minnie Egner as Clotilda, Lauri-Volpi as Pollione, Ezio Pinza as Orovoso and Giordano Paltrinieri as Flavio completed the cast in a very admirable manner. Mr. Lauri-Volpi again proving himself among the most sterling artists of our day.

THE GIRL OF THE GOLDEN WEST, JANUARY 10

The Girl of the Golden West was repeated on Friday evening, this time with a new Dick Johnson—Edward Johnson, who did exceptionally well by the part. In appearance the tenor was quite ideal in his litherness and virility. Vocally he was more than adequate. He sang with an abandon and richness of tone that won for him the immediate favor of the large audience. The rest of the cast was the same, with Mme. Jeritza reappearing as Minnie, a role in which she holds the interest every second she is on the stage. Vocally she was excellent, as was Lawrence Tibbett, the Jack Rance. Mr. Bellezza was once more in charge of the orchestra and

extracted what there is of interest in the score.

TRISTAN AND ISOLDE, JANUARY 11 (MATINEE)

The season's first Tristan was signaled by the return of that excellent Wagnerian soprano, Gertrude Kappel. In the best of voice, Mme. Kappel repeated her success of last year in the role of the Irish princess, bringing to hear on it all the dramatic intensity that it demands. An enthusiastic reception was hers. Opposite the newcomer was reliable Rudolf Laubenthal, whose Tristan has been admired often in the past. The tenor's voice intoned the difficult intervals of the part with unerring accuracy and without any sacrifice of quality, while his impassioned acting was most convincing. Karin Branzell was, as usual, admirable as Brangäne, which can also be said of Michael Bohnen as King Marke. Friedrich Schorr was the Kurvenal and Artur Bodanzky conducted.

LA JUIVE, JANUARY 11 (EVENING)

The season's first performance of La Juive took place in the evening before a capacity audience. Giovanni Martinelli, as the old Eleazar, sang with his usual richness of tone, and at the conclusion of the famous aria, Rachel quand, was given an ovation. Elena Rakowska was heard to good advantage in the title role. Sweet-voiced Nina Morgana was a stunning Princess, both vocally and histrionically. Miss Morgana is particularly careful in the selection of her costumes, and those of the second and third acts were especially admired. Leon Rother was a sonorous and imposing Cardinal Brogni. Others in the cast included Millo Picco, Gustafson, Wolfe and Rita de la Porte and Bonfiglio led the ballets to the entire satisfaction of the public. Mr. Hasselmans conducted with great care and sympathy.

SUNDAY NIGHT CONCERT

A splendid array of soloists appeared on Sunday for the Emergency Fund. Mme. Galli-Curci elected first to sing the Shadow Song from Dinorah, which was beautifully done; later she sang four songs with Homer Samuels at the piano. She was enthusiastically received. Martha Atwood, likewise, pleased in arias from Sonnambula and Mignon; Armand Tokaty sang an excerpt from Les Pêcheurs de Perles and joined with Gladys Swarthout in the second act duet from the Tales of Hoffman.

Mme. Matzenauer, she of the luscious voice, came in for a goodly share of the evening's applause in Adriano's aria from Rheni. Charming Grace Moore was lovely in Depuis le Jour from Louise, and Frances Peralta and Ezio Pinza were heard in the second act duet from La Forza del Destino. Lawrence Tibbett's group of songs included two favorites, Hear Me Ye Winds and Waves, sung in fine Handel style, and Song of the Flea by Moussorgsky. The third, Believe Me If All Those Endearing Young Charms, was also a favorite. The orchestra contributed several numbers.

Philadelphia Civic Opera Gives Siegfried

Performance an Impressive One—Hans Taenzler and Elsa Alsen as Hero and Heroine—Poland a Note-worthy Mime

The third opera in Wagner's Nibelungen Cycle, Siegfried, was presented at the Academy of Music by the Philadelphia Civic Opera Company on January 9. A more satisfactory performance could hardly have been desired.

Hans Taenzler, whose success here with the German Grand Opera Company last year is remembered with pleasure, gave an admirable interpretation of the title role, acting Wagner's superman with all the impetuosity and fantasy that are required. Vocally he was excellent, never straying from the pitch in the maze of tantalizing intervals, and intoning the heroic measures allotted him in memorable fashion. Mme. Alsen made an impressive and full-voiced Bruennhilde, proving a routine and inspired Wagnerian heroine.

The extremely difficult role of the dwarf, Mime, had in Bernard Poland an intelligent interpreter. Considering the fact that he is practically a newcomer on the operatic stage his work was doubly remarkable in a part that requires tremendous experience and stage knowledge.

Fred Patton's Wotan was most convincing. His bass is of just the right timbre for the role, and his knowledge of the Wagnerian idiom and tradition was evident. Nevada Van der Veer did full justice to the short but exacting part of Fricka and Herbert Gould and Ralph Jusko were eminently satisfactory as Fafnir and Alberich respectively. The lovely, clear voice of Irene Williams was most effective in the charming stanzas given to the Forest Bird.

Alexander Smallens conducted with deep insight and much elan. M. M. C.

Flatbush Community Chorus

A new Flatbush Community Chorus has been organized, with George S. Madden as musical director. It meets every Wednesday night at the Auditorium, P. S. 206, Community Center. The chorus offers its members instruction in sight reading, harmony and voice culture, community and classical singing. With so excellent a musician as George S. Madden as its head, its success should be assured.

La Mance Signs Contract with Johnston

Eleanore La Mance has signed a contract with R. E. Johnston by arrangement with Paul Longone, her personal representative.

"Thoroughly delightful" was the verdict of Harvey Gaul in the Pittsburgh Post-Gazette; "a most agreeable impression" was a comment of J. Fred Lissfelt in the Pittsburgh Sun-Telegraph, and William R. Mitchell in the Pittsburgh Press stated, "Miss Fox's soprano was heard to particular advantage."

Juliette Gaultier presented a program of Indian folk songs at Roerich Hall, New York, on December 16, under the auspices of the Society of Friends of Roerich Museum. Her authentic ritual costumes added to the strength and authority of her presentations. Miss Gaultier is a member of the vocal faculty of the Master Institute of Roerich Museum.

Dusolina Giannini appeared as soloist with the San Francisco Symphony Orchestra on January 14, when she sang three arias, the Ritorna Vincitor from Aida, the Pace Pace from La Forza del Destino, and the Vissi d'Arte from Tosca.

Katharine Goodson, who will give a New York recital at Carnegie Hall on Wednesday afternoon, January 22, will include on her program compositions by Schubert, Brahms, Beethoven and Chopin. Miss Goodson plays again in this country after an absence of seven years. During this time she has played extensively on the Continent and in England.

Vivian Hart, artist from the Klibansky Studio, received very favorable press notices after her splendid portrayal of Gabrielle in the Silver Swan production at the Beck Theatre, New York.

The Lester Concert Ensemble has just been booked for a concert in Phoenixville, Pa., at the Woman's Club, on the evening of February 4. The following artists will participate: Arvida Valdane, soprano; Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist.

Marie Miller is to appear on a program with Rita Sebastian at a benefit concert to be given for St. Luke's Hospital at Hotel Astor, New York, on January 20. The harpist has also been engaged for a concert in Groton, Mass., on February 8, and for two appearances in Canada, one in Toronto on March 9 and the other in Sarnia two days later.

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Artists Everywhere

Olga Averino, Russian soprano, who scored so substantially at her debut performance at the same hall this season on October 30, has chosen another unusually interesting program for her second recital of the season, at Town Hall, on January 22. Since her initial New York success, Olga Averino has sung in Washington, D. C., Boston, Mass., Providence, R. I., and Worcester, Mass.

Mary Craig and Frederic Baer took part in gala concerts in Cincinnati at Elmwood Music Hall, given by the Catholic Festival Chorus, celebrating the centenary of the founding of the seminary. Miss Craig and Mr. Baer sang the soprano and baritone obligatos in Gaul's The Miracle of St. Anne and the finale of Wagner's Die Meistersinger, in English, with a chorus of one thousand voices, members of the Cincinnati Symphony Ensemble, and with organ.

Clarence Dickinson, Mus. Doc., presented the Messiah at Union Theological Seminary, December 15, under the auspices of the School of Sacred Music. The soloists were Esther Nelson, soprano; Grace Divine, contralto; Harold Haugh, tenor, and William Simmons, bass. December 19, a candlelight service was held in the chapel.

Mildred Dilling will be heard in Simsbury, Conn., on January 25. Other engagements for the harpist that same month include Webster, Mass., and Lewisburg, W. Va., both of these being on Community Concert Courses.

Mina Dolores, soprano, was soloist with the Municipal Band, under the direction of Lieutenant Joseph Frankel, in three appearances during Christmas week: December 23, at the General Hospital in Philadelphia; 24, at the Reybord Plaza, and 27 in Holmesburg. These concerts were held under the auspices of the Music Bureau of Philadelphia.

Ethel Fox recently sang Mendelssohn's Elijah with the well-known Pittsburgh Mendelssohn Choir, Ernest Lunt conductor.

Chicago Opera

(Continued from page 23)

sible. Vocally, he showed that the rest has been beneficial, as he has seldom sung the role here with such telling effect. The smaller roles were taken by Alice d'Hermanoy and Ada Paggi. Both made much of their opportunities.

The Meditation was superbly played by the concertmaster, the ballet of the second act was exceptionally good, the chorus performed its task with understanding and good will and the orchestra, under the masterful baton of Roberto Moranzoni played the weak Massenet score with as much enthusiasm as though playing a Tristan or a Walkure. The stage settings were applauded by our "jay town" habitues and twice during the performance electric bulbs crashing back stage reverberated through the house as pistol shots.

GALA NIGHT, JANUARY 10

Not since the opening of the season in the new opera house has there been such genuine enthusiasm as at the gala night, when some eight hundred or more out of town delegates, here for the seventh annual national conference of Civic Music Associations, were the guests of the Civic Concert Service, Inc., of which Dena Harshbarger is president and general manager. Prolonged applause greeted the artists during the course of and at the close of the different acts presented, and curtain calls were numerous for all the artists. With such enthusiastic leaders, it is no wonder the Civic Music Association's plan of bringing good music to large and small communities has taken such a strong hold throughout the country.

The singers heard were "on their toes" throughout the evening, for they knew that creating the right impression meant concert and recital dates, and thus the gala night was much enjoyed by the delegates and by outsiders who helped fill the house.

Various scenes from several operas made up the bill, which began with the Triumphal scene from Aida, in which Cyrena Van Gordon, Charles Marshall, Chase Baromeo, Eva Turner, Virgilio Lazzari and Giacomo Rimini took part, with Giorgio Polacco at the desk.

The second act of Romeo and Juliet brought Hilda Burke in place of Hallie Stiles as Juliet and Charles Hackett as the romantic lover, and Emil Cooper conducting.

In the second act of Rigoletto, Margherita Salvi was Gilda, Cesare Formichi the Rigoletto, Giovanni Manuritta the Duke and Constance Eberhardt and Virgilio Lazzari rounding up the cast, and St. Leger conducting.

The two scenes of the fourth act of Il Trovatore had as interpreters, Claudia Muzio as Leonora, Cyrena Van Gordon as Azucena, Giovanni Inghilleri as Count di Luna and Antonio Cortis as Manrico, and Polacco at the helm.

DON GIOVANNI, JANUARY 11 (MATINEE)

Another performance of Don Giovanni, given with the same cast that performed previously, delighted a huge audience which was not at all shocked by the story that had made Beethoven blush. Time really changes; to us today the plot is commonplace and Don Giovanni's intrigues have lost their piquancy, but the Mozart score remains as great a classic for this generation as it was for our predecessors.

THE BARBER, JANUARY 11 (EVENING)

Another opera that does not age is The Barber. The oftener we hear the Barber, the oftener we wish that some of our American composers would try to follow in the footsteps of a composer who believed in good tunes, melodic phrases, and to whom music came from inspiration and not from manipulation of notes. Our geometric musicians who clamor for recognition would soon attain it, would they only remember that the great public enjoys best things they can understand, and try their hand at writing music that is singable and harmonious. As the French say, Bon entendeur salut!

RENE DEVRIES.

Castelle and Wilkinson in Recital

Virginia Castelle, pianist, and James Wilkinson, baritone, an artist pupil of George Castelle, of Baltimore, Md., recently gave a joint recital before the Thursday Morning Music Club of Roanoke, Va. Both artists created an excellent impression, being enthusiastically applauded by the audience and receiving fine tributes from the press. The Roanoke World-News referred to Mrs. Castelle as a brilliant pianist and an effective accompanist, and to Mr. Wilkinson as a young singer of much poise and one whose exceptional talents have been carefully developed.

Margaret Halstead to Give Recital

On the evening of January 26, at the Guild Theater, Margaret Halstead will be heard in a song recital. Her program, a varied one, will comprise numbers by Scarlatti, Schubert, Bemberg, Brahms, Strauss, Carpenter and others.

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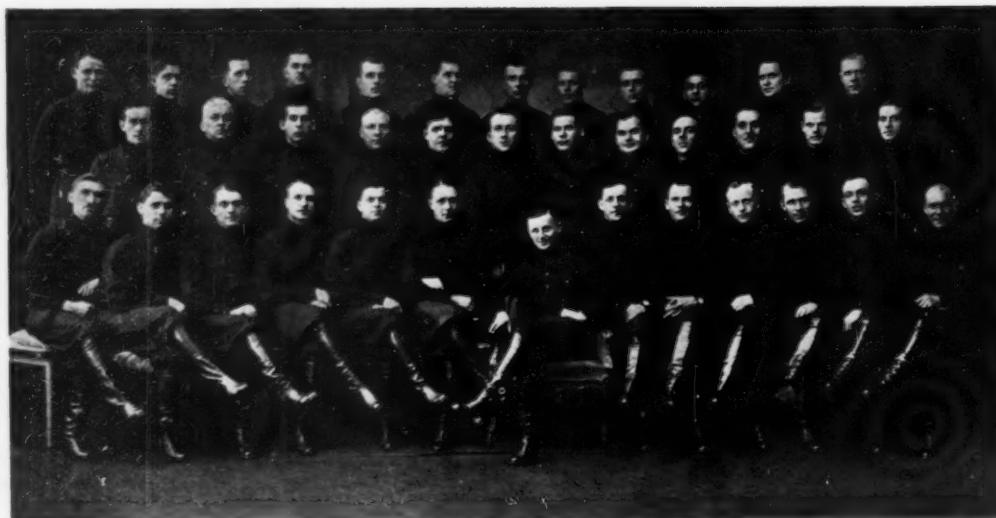
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Musical Activities in Havana

HAVANA, CUBA.—On November 28 Benno Moiseiwitsch appeared for the first time in Havana, at the Auditorium, in a concert for the members of Pro-Arte Musical, with instant success.

On the same evening the pianist left for Santiago de Cuba, on the eastern part of the island, giving a recital there on November 30 for the Conservatorio Provincial de Oriente, an official institution directed by Dulce Maria Serret, pianist and pedagogue. —Santiago's public was most enthusiastic, and a second recital in Havana on December 3 was equally successful.

Dino Borgioli, tenor, made his debut at the Auditorium for members of Pro-Arte Musical, singing the title role in Mascagni's *L'Amico Fritz*, which was given for the first time in Havana.

The rest of the cast was made up entirely of Cuban artists. Luisa Maria Morales, soprano, made a deep impression, José Vandergucht, Silverio Diaz, Eduardo Perant and Elvira Berenguer were also in the cast. Maestro Bovi conducted the orchestra, besides organizing every detail of the performance, aided by his able wife Tina Farelli, a singing teacher.

On December 18 Borgioli appeared in recital at the Auditorium for Pro-Arte Musical. On December 15 the Havana Symphony Orchestra gave its monthly concert at the Teatro Nacional. The program included the Fifth Symphony of Beethoven, Spanish Caprice, by Rimsky-Korsakoff and Les Preludes, Liszt. Emilio Pujans, eminent Cuban flutist, played the Concertino, op. 107, by Chaminade, accompanied by the orchestra. He received an ovation and gave two encores in response to the insistent applause.

Clotilde and Jose Pujol, pianist and violinist, gave a joint recital on December 8, before a large audience, which gave them unstinted approval.

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was delivered by Dr. Louis de Soto on December 19 in the Library of Pro-Arte Musical's club rooms. He gave an interesting review of music during the century comprised between 1830 (height of the romantic period) and 1930. M. DE G.

Proschowski Artist Scores in Robin Hood

Gladys Heyser, who has been fulfilling concert engagements in Texas, recently returned to New York to coach with Frantz Proschowski. Milton Aborn, who is directing the Shubert revival of De Koven's opera, *Robin Hood*, heard her sing and was so impressed with both her voice and appearance that he at once offered her one of the principal roles. Miss Heyser had only three days in which to learn the part, and her success has been outstanding. After a successful run at the Casino Theater in New York City the company opened for a two weeks' run in Philadelphia where crowded houses have also been the rule.

Miss Heyser, who is a vivacious little Texas blonde, can ride a horse and shoot a rifle as well as she can sing. Her voice is a lyric coloratura, with rich middle and low tones, and she has the personality that immediately makes itself felt across the footlights. Many have already prophesied for her a brilliant future on the stage, and it is understood Miss Heyser has already been offered a movie contract.

Jacobo Returning to Metropolitan

Clara Jacobo, young Metropolitan Opera soprano, will return from Italy next month to rejoin the company for her second season. During her stay abroad she appeared in some of the leading opera houses there. Especially notable was her last performance in Genoa, where she opened the brilliant season at the Carlo Felice in the title role of Puccini's *Turandot*. The public rewarded the American singer with warm applause. The critics were enthusiastic about her voice and dramatic ability and unanimously agreed that her voice was always beautiful and her success was great. Especially in the scene of the enigmas and in her duet with Prince Calaf she was "fascinating in her sincerity, and her voice rose above the tumultuous orchestra."

Pius X Choir Gives Liturgical Musical Drama

The Adoration of the Magi, a liturgical musical drama of the 13th century, was given by the Choir of the Pius X School of Liturgical Music, College of the Sacred Heart, at St. Thomas the Apostle's Church, on Sunday evening, January 12. The dramatic personae consisted of an Angel who introduced the action, Shepherds, Two Women, Magi, Herod, Armor Bearer, Messengers, Symmist, Scribes, son of Herod, Chorus of Angels and Chorus of Shepherds. The entire work was impressively given, and was not only of religious significance but also of musical and dramatic interest, serving as it did to re-create for the congregation the type of drama given in the churches in the middle ages.

A seriousness of purpose on the part of the participants was apparent throughout the service, all of the characters being vital and of symbolical significance to those who portrayed them. The story of the birth of the Christ Child, especially appropriate at this season of the year, unfolded simply and impressively. The words of the drama were sung in Latin, with organ accompaniment, in a truly devotional manner. The lighting effects were carefully thought out and added to the beauty of the presentation. The costumes also were in keeping with the spirit and the period in which the drama was conceived.

After the Adoration of the Magi, the choir sang a group of carols in English, concluding with the *Adeste*, sung in Latin.

The interpretation of the music throughout the evening indicated the careful and effective method of instruction which obtains in the Pius X School of Liturgical Music. The singing was not only musical and devotional but showed also an understanding of the liturgical modes.

International Music Courses

It is interesting to note that the success of the Master Courses for Music held in Vienna last year, under the auspices of the University Summer Courses of the Austro-American Institute in Vienna, working in conjunction with the Institute of International Education in New York, have been further extended for this season, both in Vienna and



Photo by Apeda
RALPH ANGELL,
accompanist for many distinguished artists.

in Salzburg, the latter city uniting forces with Vienna.

No less a person than Richard Strauss is the president, and in Vienna the new names on the faculty include Clemens Krauss, new director of the Vienna State Opera; Max Graf, for History of Music; Walter Klein, for theory, Ernst Krenek, for composition; Paul Weingarten and Norah Drewett de Kresz, for piano.

Stefan Pollmann, singing; Paul Grümmer, cello and viola da gamba; Geza de Kresz, violin, are again in charge of their respective courses, and several of last year's pupils have enrolled for this. The chamber-music section, for which pianists are always eligible, will be in the hands of both Grümmer and Kresz, experienced masters in this particular field.

That organ courses, conducted by Karl Walter, organist of St. Stephen's Cathedral in Vienna, will be a noteworthy addition. The cooperation of the Laxenburg School for Rhythms and Dancing is also worthy of special comment.

PUBLICATIONS

(Carl Fischer, Inc., New York)

Transcriptions and Arrangements.—Music of this useful sort is being published in ever-increasing quantity. We have here Lohengrin's Farewell to Elsa in concert transcription by Leopold Auer. The transcription presents no difficulties for the violinist beyond a few double stops and harmonics. The King by Eduard Poldini (from The House of Cards), transcribed for two pianos, four hands, by Edouard Hesselberg, an effective and interesting work of moderate difficulty. Fritz Kreisler's Caprice Viennoise transcribed for organ by Philip James, music too well known to require any description. The same comment applies to Chopin's Nocturne, op. 48, No. 1, in C minor and Etude No. 25, F minor, which have been revised, in accordance with Franz Liszt traditions, by Alexander Siloti. Chaminade's Scarf Dance, arranged for four violins with piano accompaniment by W. F. Ambrosio. By the same arranger and for the same ensemble, Ethel Barns' Swing Song, and Norwegian Dance, op. 35, No. 2, by Grieg.

Octavo Music.—There is a quantity of octavo on hand: Ave Maria (Schubert), arranged for three part women's chorus by Mackay-Cantell; Help, Lord, My God, edited by Nikolaus Selnecker (1528-1592); Bread of the World in Mercy Broken, by Claude Goudimel (1504-1572); Eili, Eili, traditional

Yiddish melody, arranged by William A. Parson; By the Rivers of Babylon, and King Saul, both by Saminsky; Bayou Serenade, by William Lester, for male voices; Mah Little 'Tater Blossom, by Alice Mayfield, for male voices; Honey in de Comb, by Alice Mayfield, for male voices; Song to the Flag, by John George Boehme (soprano, alto and baritone); Up in a Swing, by E. Smith Atherton (soprano and alto); Night is King, by M. L. Lake, for male voices; A Garland of Yuletide Melodies, collected and edited by Carl F. Piatteicher.

(William H. Wise Company, New York)

Memories, a song, by Jessie Moore Wise.—This composer of songs is winning a well deserved success, her compositions being used by some of the leading concert singers of the day. Mrs. Wise has a gift for song writing that is altogether unusual and outstanding. Without sacrificing melodic line, she accomplishes that which seems almost impossible in fitting the voice part so exactly to the rhythm and accent of the words that the impression is almost as if the words were spoken. Similar attempts have been made by many composers, but the result has always been to give the impression of recitative without either rhythm or tune. Mrs. Wise on the contrary succeeds in making lovely music with the melody in the voice part, rhythmic—though the rhythm is not regular—easily sung and easily remembered, and altogether charming. This new song, Memories, is one of the best works that this composer has so far written, and its success may be confidently predicted.

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Dohnanyi's "Tenor" Has Successful Berlin Premiere

A Novel Form of Musical Parody—A Wonderful Performance of Bach's St. John—Numerous Orchestral Novelties—Pianistic Stars Heard—Also Fine Newcomers—Another Milhaud Premiere.

BERLIN—Ernst von Dohnanyi's opera, *Der Tenor*, had its first Berlin performance, at the Municipal Opera House, under Robert F. Denzler. The libretto, which was skillfully adapted by Ernst Goth from Carl Sternheim's comedy, *Bürger Schappel*, is a satire on certain ridiculous traits of the German small-town bourgeoisie about the year 1900. The play, which had a great success in most of the German theaters, has, as its principal character, the tenor of a male quartet, and partly for this reason it appealed to Dohnanyi as an appropriate subject for an operatic setting. At the first performance, however, it soon became clear that its chief comedy aspect was due to Sternheim, rather than to the subject.

The composer, not wishing to attempt to rival Stravinsky, Milhaud, Krenek, Hindemith and others who affect the grotesque, parodistic music in vogue at present, conceived a new form of parody. He has founded the entire opera on quotations from well known musical literature ranging from Weber and Mendelssohn to Wagner (who is lavishly used), Johann and Richard Strauss, Puccini and d'Albert. Thus one hears—almost exclusively—familiar melodies in many variations, but almost nothing that suggests Dohnanyi himself.

A FINE PERFORMANCE

The music flows smoothly, is skillfully constructed and shows the hand of an expert and excellent musician in every phrase, but in its somewhat academic tendency, it is utterly devoid of originality and soon becomes tiresome. The performance, which was most ably conducted, was far more effective than the music. The amusing male quartet, sung by Burgwinkel, Baumann, Nitsch and Pechner, excited storms of laughter with its grotesque caricature of significant German traits of character. Wilhelm Guttman made a highly distinguished prince, who did not disdain a flirtation with a pretty girl of a lower social rank, a part that was sung with good-natured humor by Margaret Pfahl. There was considerable applause at the close, but the prospects for an extended success are not bright, owing to the manifest weakness of the music.

One of the great events of the season has been Otto Klemperer's performance of Bach's *Passion* according to St. John, with the Philharmonic Chorus, of which he has been in charge since the death of its founder, Siegfried Ochs. This, his first concert with the society, proved that he is a worthy successor to the great chorus master. Klemperer's interpretation of the immortal work was inspired in its lofty, religious sentiment and masterly in its technical handling of chorus and orchestra.

NEW TREATMENT OF OLD MASTERPIECE

Certain portions of the score took on quite a new character, owing principally to the

happy treatment of the figured bass problem. The organ accompaniment, which is usually disastrous to the solo pieces, was discarded altogether, and in its place Klemperer substituted, most happily, a harpsichord of the old type (played in masterly manner by Günther Ramin, organist of St. Thomas' Church in Leipzig), a cello, an oboe da caccia, a viola d'amore, a viola da gamba and a bass lute. The fact that many details in Klemperer's interpretation sounded strange is not surprising to those who know his independent and, in certain points, even stubborn mind. The soloists, Elisabeth Schumann, Eva Liebenberg, Julius Patzak and Heinrich Rehkemper were good, although they did not exhaust the depths of Bach's profound powers of expression.

FURTWÄNGLER CONDUCTS RESPIGHI'S FESTE ROMANE

At Furtwängler's last symphony concert, the novelty of the program was Respighi's *Feste Romane*. This spectacular and very noisy work, despite its virtuosity of orchestral treatment, is fitter for an accompaniment to a moving picture than for a serious orchestral program. What a difference between this composition, with its surprising lack of artistic sensitiveness and good taste, and the same composer's beautiful, and even

inspired, *Fontane di Roma*, which laid the foundations of his international reputation.

In Erich Kleiber's third symphony concert, Hermann Hans Wetzler's *Symphonic Dance* had its first hearing in Berlin. This work is a concert arrangement of the ballet music in Wetzler's opera, *The Basque Venus*, which had a successful premiere in Leipzig a year ago. The *Symphonic Dance*, at present making the round of the symphony concerts, is a brilliant work, reflecting the composer's musical experiences in that strange corner between France and Spain, during the creation of his opera. While fully appreciating Wetzler's skill and his mastery of the modern orchestra, I, personally, cannot accord this work a very high place in musical literature, deriving, as it does, from Richard Strauss and the earlier Stravinsky.

DANTE SYMPHONY REVIVED

Liszt's *Dante Symphony*, which was heard at this concert for the first time in Berlin for many a year, is one of the sources of the style of Wagner's *Tristan*. Quite apart from this historical significance, however, it has enough musical substance to be impressive even today, if adequately performed. Kleiber's otherwise lucid and finished performance lacked that profound, mystic color, that passionate outcry and spiritual elevation which characterize Liszt's music at its very best; and among his best the *Dante Symphony* must unquestionably be reckoned.

Scarcely a symphony concert in Berlin is considered complete without its novelty, and Heinz Unger's last program contained, in this category, Kurt Atterberg's *Tragic Symphony*. Composed previous to last year's prize-crowned "*Schubert Symphony*" which was successful in inverse ratio to its artistic value, it is just as crude and devoid of artistic merit.

(Continued on page 41)

Stokowski Returns and Conducts Philadelphia Orchestra in Fine Program

Other Concerts of the Week—Local Notes

PHILADELPHIA, PA.—Leopold Stokowski, conductor of the Philadelphia Orchestra returned from his winter vacation on January 10, to conduct the orchestra in Chopin's *Funeral March* as a tribute to Edward W. Bok whose funeral in Florida took place the same afternoon. Mr. Bok was for many years a member of the Board of Directors of the Philadelphia Orchestra, and for years anonymously paid the deficit of the Orchestra. He also engineered a campaign to endow the Orchestra and place it on a safe financial basis, contributing very largely to the cause, himself. It is generally conceded that "he saved the Philadelphia Orchestra" financially. He was a familiar figure at the Orchestra concerts and keenly enjoyed them. Philadelphia feels a great sense of loss in the passing of this great philanthropist, editor and author.

At the Saturday evening concert, Tschai-kowsky's *Andante Cantabile* was played in Mr. Bok's memory, with Ossip Gabrilowitsch conducting. The entire audience, of course, stood during the impressive reading of these two memorials at the Friday and Saturday concerts.

The program for these concerts consisted of the Brahms Symphony No. 4 in E minor and the Brahms Concerto for Violin and Orchestra with Jascha Heifetz as soloist.

Mr. Heifetz, who has not been heard here for some time, played with all the technical flawlessness, beautiful tone, and ease of manner for which he has long been known. The unusual difficulties of the long cadenza in the first movement were as nothing to this artist, while the beauty of the *Andante* was gloriously brought out. The *Allegro giocoso* was taken at a breath-taking speed which in no way impaired the clearness of execution, nor splendid rhythm. The applause was thunderous and he was recalled to the stage again and again, at a time when people are usually intent only upon leaving.

The Brahms Symphony received a fine reading at Mr. Gabrilowitsch's hand, the last three movements being particularly well done. The lyrical quality of the *Andante* made itself felt as quite a contrast to the preceding *Allegro* and the succeeding *Allegro giocoso*. In the final movement some especially fine work was done by W. M. Kincaid, first flutist, and the choir of horns which so beautifully sings forth in the midst of this passionate and forceful movement. The audience also manifested marked enthusiasm following this.

JENO DE DONATH AND MARY MILLER MOUNT JOIN FACULTY OF MUSIC SCHOOL

Jeno de Donath, violinist, composer, and conductor, and Mary Miller Mount, pianist, accompanist and coach, have recently joined the faculty of the School of Music of the

Philadelphia Polytechnic Institute of the Y. M. C. A. of Philadelphia.

Dr. Donath is to head the violin department and have charge of the chamber music and orchestra classes.

Mrs. Mount will have charge of the accompanying and coaching classes.

LESTER CONCERT ENSEMBLE

The Lester Concert Ensemble, (consisting of Arvida Valdane, soprano; Josef Wissow, pianist; Jeno de Donath, violinist; and Mary Miller Mount, accompanist) appeared at the Benjamin Franklin Hotel on January 5, for the second concert there this season. As at their previous concerts, the ballroom of this popular hotel was filled. It was estimated that 1500 persons were present.

A special feature of this concert was the group of two-piano numbers played by Mary Miller Mount and Josef Wissow. Cortege by Gretchaninow, *En Bateau* by Debussy, and *Silhouette* by Arensky were all well-played and interpreted, proving very popular with the large audience.

Mme. Valdane opened the program with three numbers by Ruckauf, Strauss and Wagner, adding a second group later, consisting of *Sublimation* by Saar, the *Dark King's Daughter* by Crist, and *Song of the Open* by LaForge. Her lovely voice and charming personality gave much pleasure, and her encore, *My Curly-Headed Baby*, fairly "brought down the house".

Mr. Wissow played the Chopin *Scherzo* in B flat minor, and closed the first half of the program, giving the first public performance of Harl MacDonald's *Fantasia* (a very clever and pleasing number). Scriabin's *Nocturne for Left Hand Alone* (beautifully played and very popular with the audience) and *Polonaise* by Liszt (extremely brilliant and effective).

Dr. de Donath evidenced his usual fine musicianship in seven well-arranged numbers; *Melodie* by Gluck; *Menuette* by Ph. E. Bach (in which some exquisite phrasing was done); *Praeludium-Allegro* by Pugnani-Kreisler (displaying superb technique); in the first group—*Oriental Romance* by Rimsky-Korsakoff (beautifully done), *The Bee* by Schubert (exquisite in the delicacy of the playing), *Lullaby* by Lindauer (which definitely touched the audience) and the brilliant *Balaton* by Hubay so splendidly done, that the audience was insistent in applause. Dr. de Donath graciously responded with the ever-beloved *Londonderry Air*.

Mrs. Mount accompanied in her usual artistic manner, doing some delightful work in various of the numbers where the piano part is particularly difficult. Her tone is especially warm and deep, while her technical facility is noteworthy.

(Continued on page 41)

Last Minute NEWS

Royal Newlyweds Hear Tito Schipa

(By special cable)

Rome, January 11.—Crown Prince Humbert of Italy and his bride, Marie Jose of Belgium, were wildly cheered by the audience attending the performance on January 10 of Don Pasquale at the Royal Opera House. Even Tito Schipa had to forego the applause, the audience, in compliance with an old custom, turning their backs to the stage and facing the royal box. Schipa, however, was in fine voice and earned a great triumph after the early excitement had died down. His Majesty Vittorio bestowed upon the Chicago Opera tenor the high honor of the Order of Commendatore Mauriziano. B.

Old Verdi Opera Revived in Vienna

Vienna, January 12.—Simone Boccanegra, a Verdi opera which had its premiere in Venice seventy-two years ago, has been revived at the Vienna State Opera in a new version by Franz Werfel, poet, novelist and biographer of Verdi. Berlin and Vienna vied with each other for the privilege of producing the work and Vienna was victorious. The distinctly successful performance was conducted by Clemens Krauss, the new director of the Vienna opera. J.

Gigli Triumph in Montreal

The following telegram was received by R. E. Johnston from Montreal following Gigli's concert there on January 13. "Crowd overflowed stage, cheered wildly. Gigli perfect singer. Great success."

American Premiere of Sadko

General Manager Giulio Gatti-Casazza announces that the first performance in America of *Sadko*, lyric legend by Nikolai Rimsky-Korsakoff, in three acts comprising seven scenes, will take place on Saturday afternoon, January 25, at two o'clock.

The opera has been musically prepared and will be conducted by Tullio Serafin; the stage direction by Ernst Lert; the chorus has been trained by Giulio Setti; the dances devised and arranged by Rosina Galli, and the scenery designed and painted by Serge Soudeikine who also made the costume sketches.

The cast will be as follows: Edward Johnson, Max Altglass, Joseph Macpherson, Ina Bourskaya, Gladys Swarthout, Louis D'Angelo, Angelo Bada, Philine Falco, Pearl Besuner, William Gustafson, Mario Basiola, Alfio Tedesco, Pavel Ludikar, Editha Fleischer and George Cehanovsky.

Cello Scholarship Offered

Announcement is made of a scholarship for cello which has been generously donated to the Turtle Bay Music Settlement of East Fifty-third Street. The scholarship carries one year's study with the possibility of further musical education at the Turtle Bay Music School. The applicant must be under twenty-five years of age. Registration of applicants is being held, January 15 to February 1, at the Settlement.

Serafin to Conduct Philadelphia Orchestra

Tullio Serafin, of the Metropolitan Opera Company, has accepted an invitation to act as guest conductor of the Philadelphia Orchestra at its concerts of March 7, 8 and 10, to be held in Philadelphia.

Mrs. MacDowell Guest of Honor

Mrs. Edward MacDowell was the guest of honor at a social given by the Washington Heights Musical Club on January 12. Music was a feature of the program, the artists being Agnes Fleming, soprano, and Robert Lowrey, pianist.

Albert Morini Still in America

Albert Morini, European concert manager, who has been spending some time in America, made a hurried business trip to Chicago this week. He returns today, and will be at the National Republican Club for about a week.



SOL HUOK,

whose efforts were largely responsible for the success of the German Grand Opera Company in Washington last week. The opening performance, *Die Walkure*, on January 6, was attended by one of the most brilliant audiences of the season, and large attendances were in evidence the rest of the week. The company is now on a tour which will keep them busy far into the spring.

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NEW YORK JANUARY 18, 1930 No. 2597

Rimsky-Korsakoff's *Sadko* will be produced at the Metropolitan Opera House on Saturday afternoon, January 25. Better late than never.

Ravel's *Bolero* is easily the season's most popular novelty hereabouts. Both Toscanini and Koussevitzky have won frenetic successes with the composition.

Does memory play us false, or were there formerly some piano concertos by Saint-Saëns, Rubinstein, Henselt, Chopin, and Beethoven? Such works have not smote upon our old ears for many a musical moon.

Stokowski is not the first conductor to make speeches at his concerts. Hans von Bülow, travelling with his Meiningen Court Orchestra in the '80's, became known as "Konzert Redner" or Concert Orator.

The huge musical thermometer used at the Schelling children's concerts to register the grade of their singing, reads from Awful (bottom) to Bad, Fair, Good and Fine. Why not introduce this idea in all recitals, allowing the musical critics to mount the stage and move the indicator?

Rita Neve, English pianist, plays humorous pieces such as Ragamuffin, John Ireland; A Dripping Tap (English term for faucet), Edwin Benbow; Child Talking to a Cat, and Pictures of Clowns (Pol-dowski); The Paper Doll, Villa-Lobos, and wins applause. Recitals might be brightened by the use of more of such music.

An autographed copy of Murger's *Vie de Bohème* was sold recently in Paris for \$1,500. The author made practically nothing out of the book while he lived. Puccini used the story as a libretto for his *La Bohème* which earned a fortune for him and his publishers. Artistic creators often are like inventors, whose genius becomes profitable only when it is adapted by others.

Iturbi continues to give unconventional programs in New York. His latest consisted of Beethoven's *Appassionata* Sonata and twelve *Transcendental Etudes* by Liszt. The only relationship between the two composers lies in the fact that when Liszt was a boy (and pupil of Czerny) he was taken to see Beethoven in Vienna and played for the grand old master, who was much impressed. However, as Liszt played chiefly Bach on that occasion, Iturbi should have included in his program something by

that composer. Iturbi is a fine Bach performer, by the way.

Vanity Fair publishes an article by Frederick L. Collins in which he says that many modern noises are beautiful. Our city fathers, on the other hand, are trying to stop noises. Maybe they have not read Mr. Collins' article.

Last week the Verdi statue at Sherman Square was washed and cleaned, and in truth, the monument needed it. The memory of the great composer remains fresh and untarnished and his effigy should reflect that sentiment.

Open air opera may descend upon Great Neck, L. I., next Summer. It is announced that the project has already reached the stage of initial financing. If Jupiter Pluvius could be interested to take stock perhaps he might guarantee it against being "watered." Rain is the deadliest enemy of outdoor opera, and represents the main hazard encountered by the projectors of such all fresco musical undertakings.

Luisa Miller has a companion. Vienna has just revived Verdi's *Simone Boccanegra*, in a new libretto version by Franz Werfel, the biographer of Verdi. Clemens Krauss conducted and reports indicate an outstanding success. Berlin intends to produce *Simone* shortly. It looks as if some busy Verdi seasons were ahead as soon as opera producers finish combing over the stock of his early works.

When Josef Hofmann appears on the New York recital stage—or on any recital stage for that matter—it is always an event of outstanding import. He crowds the hall and the platform, he plays like a lion of the piano, he delights his hearers, and he exhausts the praiseful adjectives of critics who review the occasion. From his proud artistic eminence Hofmann looks back upon a career singularly triumphant from boyhood and he is still a towering figure among the current heroes of the keyboard. His playing is without parallel today, for no one duplicates his style of interpretation or his unique technic. He is truly, as William J. Henderson wrote in *The Sun*, "sui generis"—the only one of his kind.

This is the twelfth week of the season at the Metropolitan Opera House, which means that tonight, Saturday, exactly one-half of its annual series of performances will have been completed. No new operas came out of the first twelve weeks but two revivals have proved to be important, those of Don Giovanni and Luisa Miller. On the whole, however, the course at the Metropolitan ran uneventfully, unless one except the resignation of Rosenstock, the long illness of Rosa Ponselle, and the return of Bodanzky. There were many excellent individual performances, those of the American artists ranking worthily with the doings of their foreign confreres. The standards of the Metropolitan have been upheld in the main, only the German performances falling somewhat into a declined routine. However, with the help of Messrs. Schorr and Bohnen and Mmes. Kappel and Ohms, all recent arrivals, the balance of the season may be expected to show improved results in the Wagnerian department. Public attendance has been undiminished at the Metropolitan and perhaps that is what counts most in the end from the purely practical viewpoint. The artistic aspect of the performances, however, is what interests the serious musical listeners most strongly.

Tomorrow, Sunday afternoon, at Carnegie Hall, Willem Mengelberg will close his season with the Philharmonic Orchestra. The noted conductor has not announced publicly whether he is to return to New York next year, and his many warm admirers in this city hope for a decision that will bring him back to the podium which he has occupied with such brilliant musical results. Mengelberg's artistic activities here embrace a wide repertoire which exhibited him as a baton authority and a symphonic interpreter of the highest type and distinction. New York musicians and our musical public accord him the same exalted rank that he holds in Europe. Although uninterruptedly conducting year in and year out, Mengelberg never has lost his enthusiasm for his art, and his performances remain notable for their intensive musicianship, their unquenchable emotion and spirit. He is as efficient in Bach, Mozart, and Beethoven, as he is in Brahms, Tchaikowsky and Richard Strauss. Regarding the modernists, Mengelberg always has shown eager willingness to seek and direct devotedly the best works available of that school. When Mengelberg leaves these shores soon, he will take with him the respect and gratitude of a numerous clientele, who trust that his going represents only an *au revoir* and not good bye.

Music Drama

Is the music drama coming into its own? The question is suggested by the performance last week of *Yolanda* of Cyprus, given for the first time in New York after successes elsewhere. The opera is not new, having been written some ten years ago, but, after the usual fate of the American composer, it has had to wait for a hearing.

This opera is clearly an example of the art-form visualized but never materialized by Wagner—the music drama. Debussy had in mind this form when he wrote *Pelleas*, and Pizetti was successful with it when he wrote *Fra Gherardo*.

Wagner was too fond of music to write anything like a real music drama, and, either consciously or unconsciously, filled his works, all of them, up to the very last, with such music as can be and constantly is performed in concert form. Debussy "lapsed" occasionally in his *Pelleas*, and wrote pages of music that, though as a matter of fact they have not so far as this writer knows appeared in concert, yet have a musical significance that is unmistakable. There may be a few things in the Pizetti opera that could also stand alone musically, but it appears that these composers, both of them, strove to avoid any such writing. The aim was clearly music drama.

The most striking of these music dramas, in so far as the libretto is concerned, is the Loomis work. The plot, by Cale Young Rice, is a vivid drama, written and printed many years ago as a drama, and apparently used by Mr. Loomis without other change beyond abbreviation. In fact, it is rumored that Mr. Loomis at first, when he wrote his opera, set the whole thing to music, and that afterwards the work had to be cut.

One thing is sure, the music drama is coming more and more into being. What Wagner apparently dreamed of is, after all these years, coming to life. Whether Wagner would approve or not one cannot guess, nor can one guess at the present moment as to what the public will think about it. Certainly the public delighted in *Yolanda* more than it did in either *Pelleas* or *Gherardo*.

The reason for this is obvious enough—the drama in the Loomis work holds sustained interest apart from the music. It is all very well to talk about this drama being old-fashioned, being influenced by Maeterlinck, and so on and so forth. The public does not concern itself with such things. The public goes to the theater to be entertained or thrilled, and in this drama it finds a thrill that is maintained from the rising of the curtain on the first act to the fall of the curtain at the end. That is a simple fact which cannot be questioned or gainsaid.

The mind interested in problems as problems will wonder, however, whether the music will give music drama of this type the lasting qualities that old-fashioned opera has had. In other words, is the Wagnerian music drama theory in this ultimate form correct or incorrect, good or bad?

These are questions that it is impossible to answer, of course. Posterity must decide. It is in order, however, to point out that in the opera of the past, up to and including Wagner, the drama has been of far less importance than the music. In the Wagner dramas, with the eyes shut, and not a word of text understood, one delights in the offering, and the same is true of all, or nearly all, of the operas which hold the operatic stage of the world in the standard repertory. It is possible, as some one has expressed it, "to sit back with closed eyes and listen."

As time goes on it is probable that opera patrons will divide their attention between opera and music drama. Other writers, like Puccini, will be born and will thrive on the writing of melody, and the plot will be of small importance. Still other writers will be born and will thrive as writers of music drama, where the libretto will be of supreme importance.

But which of the two will gradually drive the other out? That is an interesting question.

Variations

By the Editor-in-Chief

Have you heard of Hans Guido von Bülow, that ardent, generous, patrician, phenomenally gifted zealot and practitioner in the art of music?

January 8, 1930, marked the centenary of his birth. He was a pianist, conductor, composer, transcriber, pedagogue, writer, critic, linguist, wit, early champion of Wagner and Liszt, pupil of the latter and son-in-law as well, until Wagner came along and swept Cosima from the hearth of her husband. Von Bülow, however, remained friendly with both Wagner and the lady and chivalrously granted her a divorce so that she and the composer could marry.

Hans von Bülow is unfamiliar to those generations of the twentieth century who do not delve into musical history (he died in 1894) but was a tremendous power in his own period, at the piano, on the conductor's stand, and as a radical follower of the then modernistic music (or "music of the future" as it was called) which he fought for hotly with tongue and pen. At the same time he remained an unswerving devotee and exponent of the classics.

An amazingly thorough musician; an authoritative interpreter of Beethoven's symphonies and piano sonatas and concertos; an outstandingly remarkable opera and concert conductor who made the hitherto unheard of orchestra in Meiningen the best of its day; a searching intellectual; an acute pen commentator on every musical, artistic, literary, political phase of the moment; a recognized annotator of the piano classics; a noted essayist and letter writer whose collected output fills eight volumes; and most incredible of all on the part of a Wagner intimate and disciple, a great admirer of the music of Brahms, whom Hanslick and his crowd were then flaunting in the face of the Bayreuth master and his apostles.

It was Hans von Bülow who called Brahms' first symphony, "the Tenth Symphony," (meaning that it was the successor to Beethoven's Ninth) and created the famous phrase, "The Three B's." He also gave wing to hundreds of other pithy sayings, bon mots, apt retorts, and sarcastic judgments.

He despised sham and mediocrity and jumped on them with both feet whenever the opportunity presented itself. This was illustrated amusingly on the occasion of his frequent visits to Weimar where Liszt held his celebrated piano classes. The Altmeister, kindly, patronizing, unwilling to wound, was easily imposed upon, and as a result his studio was crowded with lesser talents whom he felt he could not refuse the privilege of his instruction, and of mingling with such genius pupils as Rosenthal, d'Albert, Sauer, Friedheim, Reisenauer, and their like.

Bülow was furious at Liszt for wasting his time upon pretenders and whenever he attended the classes of the Altmeister he berated him soundly and ridiculed and abused the unworthy among the students called upon to play. These Weimar invasions of Bülow terrorized his victims to such an extent that whenever his appearance became imminent, they would stay away in droves from the classes at the Garten Schloss where Liszt taught and dispensed a lavish buffet at the lessons, which were also levées.

Liszt saw the humor of the situation and benignly saved the hapless ones by announcing: "Der Bülow kommt zur nächsten Stunde." (Bülow is coming to the next lesson). Immediately the word would spread about among the students and there followed a general scurrying to shelter.

Von Bülow's versatility and brain power were prodigious. There is no one exactly like him in all the history of music.

In his later years he raised the Berlin Philharmonic Orchestra to extraordinarily high rank, which was maintained after his death, by Arthur Nikisch. He became very eccentric toward the end of his life and was given to making speeches from the concert-platform when he did not deem the applause of the audience warm enough after the performances of compositions which he considered worthy. At several such occasions he immediately rapped for attention and played the "misunderstood" piece over again.

Already acting strangely, Von Bülow took intense umbrage at Kaiser Wilhelm's dismissal of Bismarck as Chancellor of the German Empire, and at one of the Berlin Philharmonic concerts the excitable conductor made a political harangue, took out his handkerchief, flicked his shoes with it, and said: "I shake off the dust of a city where such goings on can happen."

The Kaiser heard of the affair and it was intimated to Bülow that he could have his wish. He at once resigned. His health broke down and his mind became clouded shortly after. His wife took him to Cairo, where he died at the age of sixty-four.

Von Bülow visited America several times and was heard here as a pianist and conductor. In Boston he gave the first performance in this country, of Tchaikovsky's B flat minor piano concerto, first dedicated to Nicholas Rubinstein, and after he had expressed a dislike for the piece, rededicated to Von Bülow. In New York he played recitals of Beethoven's sonatas; and on one occasion, at old Steinway Hall, he gave a joint concert with Eugen d'Albert at which each played a concerto and conducted the accompaniment for the other.

When d'Albert had left the Liszt studio he became a protégé of Von Bülow, who put him forward on every possible occasion even at the sacrifice of other then rising pianists. One of the latter, about the year 1882, was Paderewski, studying composition in Berlin under Urban. The young Pole, who had just composed a piano concerto, mustered enough influence to be engaged to play it at a Berlin Philharmonic concert under Von Bülow. Accounts of the event agree that the conductor did everything possible to wreck the pianist's performance and to ruin any good impression his composition might have created. Von Bülow is even said to have gone to the extent of feigning a sneezing fit during the most soulful part of the slow movement in Paderewski's very fine and lovely concerto.

Paderewski struggled manfully against his tormentor but left Berlin shortly after for Strassburg and later Vienna, where he began his famous course of study under Leschetizky. The pianist never forgot his experience in Berlin and resolutely refused to return to Germany for nearly twenty years. At the height of his fame, Paderewski finally consented to play in Dresden, Cologne, and at last Berlin, and won a great success with the public and the critics of those cities.

D'Albert, meanwhile, had also triumphed for several decades as a pianist, but finally became an opera composer whose Tiefand, Die Abreise, Tote Augen, Improvisator, Flauto Solo, Der Rubin, have been in the repertoire for long periods at most of the German opera houses.

Von Bülow had a short, very slim figure, sharply cut face, and wore a tiny Mephistophelian goatee. It was no wonder that the ship reporters at Quarantine overlooked him when they boarded the incoming vessel at whose rail he stood next to a towering individual in a loud checked suit. One of the newspapermen called out: "Where's the great man?" Von Bülow stepped forward and so did the towering individual. "There he is—that's him," came the cries, "Hooray, for John, champion of the world. Good boy, John, welcome home." The musician was shoved aside in the rush toward John L. Sullivan, returning to America after his triumph over Charley Mitchell, the pugilistic pride of England.

The next day the New York Herald published a two column Sullivan interview, with pictures. In an obscure part of the same paper was the two line item: "Hans von Bülow, a pianist, arrived in New York yesterday, and will make a series of appearances in leading cities."

Von Bülow was shown the Herald issue in question and all he said was: "Evidently two arts cannot flourish at the same time in America."

Olin Downes, erudite music critic of the New York Times says in his feuilleton of January 12: "For opera to be really of interest to the American public, a great work with English text, with dramatic logic and force available for musical expression, and finding expression, in great music, is required. Just as soon as such an opera appears it will be popular in America and probably in other English speaking countries." And small wonder, Olin.

"I grew up in a sternly religious Baptist farm home," writes E. R. P., "where all music except hymn tunes, was taboo. Of course we children hated them. We had our ears boxed when our parents heard us hum or whistle other than churchly airs. Of five children, now mature, not one is musical. I warn other parents not to follow the same plan with their youngsters. Do you agree with me that early

influences are the most powerful agent to put music into the consciousness of children and help them to acquire a soul? There can be no good music, or musical receptivity, without soul, can there?"

Discussion of the soul is dangerous controversial ground, for it involves merely belief, statement, and argument, with no possibility of proof.

Technical knowledge and ear-pleasure aside, proper appreciation of good music is based on such qualities as esthetic response, emotion and imagination, and possibly those factors constitute elements of the soul. On the other hand, many "soulful" persons do not understand or care for the best music, and some seemingly "soulless" individuals fall under its influence most readily.

Whether E. R. P.'s parents hindered him from developing a soul, is not so certain as that they destroyed his early opportunities of becoming susceptible to the best kind of tonal appeal. It has been demonstrated of course that happy musical results follow frequently for children reared in a home atmosphere leavened with good music.

On the other hand, there are many cases where men and women without such early advantages have acquired the musical sense later and became earnest and understanding devotees of the art.

Lamb, Gauthier, Kipling, are a few prominent examples of men deaf to the allurements of tone. Would E. R. P. say that they have no soul?

By a strange chance, the same mail that brought the letter of E. R. P. also delivered a communication from Ricardo M. Aleman, the Cuban caricaturist, in which one way of becoming musical is suggested. Senor Aleman writes: "My collection of records is magnificent. I do not have to go to the opera or to concerts at all. I have three rooms filled with musical stuff; two big phonographs, one portable Victrola; one Radiola; 7,000 records; many books on music; record catalogues perfectly bound; and also I have the MUSICAL COURIER bound every three months."

My dear Variations: Denver, Col., January 8, 1930.

Let me express my appreciation of the splendid Rubinstein number of the MUSICAL COURIER of November twenty-third. The pictorial review of the master's life and the different articles were splendid, to say nothing of the editor-in-chief's pet Variations.

But, and here I chuckle with glee, let me ask if said editor-in-chief ever played Rubinstein's Valse Caprice? If so, how did he ever perform the miracle of playing the high E flats by "jumping the left hand over the right?" I should like to ask if he had an assistant who played the basses during the process.

I am sure Rubinstein played that section of the Valse as written and the only part of the composition in which he suggested a change—this during one of his classes when I was present—is in the last thirteen measures.

While fully appreciating Moritz Rosenthal's witty remark, I should like to say there is probably no greater admirer of Rubinstein's art than he. Apropos of Rosenthal, who played this same Valse Caprice in an inimitable way (minus the jump of the left hand over the right however), a short time ago, in 1928 to be exact, I received a very flattering communication regarding my work as a teacher and an autographed photograph inscribed "To the excellent teacher," etc. This was sent to me after he accepted a pupil of mine, Mary Marzyck, who had been with me eight years, as a student without fee, and took the young lady with him to Vienna where she now is. She is to make her European debut within the year. Rosenthal says she will be the sensation among women pianists of the world. Quien sabe?

With best regards,

EDWARD B. FLECK.

Mr. Fleck is right and I stand convicted of an asinine mistake due to hurry in preparing my articles for publication. I have played the Valse Caprice at concerts and know it as well as I know the C major scale. Of course the right hand does the E flats. By what aberration I attributed the passage to the left hand, is an unsolvable mystery to me. I thank Mr. Fleck for calling my attention to the absurdity.

Listening to Cherubini's Requiem Mass at Mecca Auditorium last Sunday was a musician whom I had always regarded as one of the chief couriers and apostles of the newest in music. During the intermission I asked him: "Why are you not at the League of Composers' concert this afternoon with its program of Bernard Rogers, Hindemith, Berckman, Achron, and Migot?" The answer was, "I didn't feel like giving up my classical pottage for a mess of modernism." Then, as I pulled out my note pad, the speaker added pleadingly: "I don't care whether you print that or not, but for heaven's sake don't mention my name."

Villa-Lobos, the Brazilian composer, declares in a recent interview that he does not like the music of Schumann and Brahms, "because they kept on employing methods that were known before their time." Schumann was an innovator in the realm of song

and certainly in his development of piano technic and expression. Brahms went beyond Schumann in harmonic enrichment of the Lied and in its dramatic expansion. The later Brahms piano works are unexcelled for their profound introspection. His Paganini Variations marked an advance in piano technic even beyond the mighty Chopin.

What I know of the compositions of Villa-Lobos reveals nothing of new methods and is only a phase of the tendencies of some of the recent French and Spanish writers. Villa-Lobos spent some years living with North Brazilian Indians and recording their music. Is that where he expects the new methods to come from?

The late Alexander Lambert had a wit that sometimes lashed out caustically. He did not admire a certain wielder of the baton and he said of him: "He is a fourth rate musician, a third rate conductor, a second rate personality, and a first rate ignoramus." Told that a pedagogical colleague gave a marvelous imitation of Lambert's peculiar voice and gestures, he answered: "It would be better for him if he could imitate my success with my pupils." I once asked him why he made his recreation visits to Europe so short. He said: "Because I find it easier to play at work than to work at play."

We often argued about the recent piano art of his great friend Paderewski, whom he allowed no one to defame. I criticized, among other Paderewski defects, his faulty technic, his habit of over-pedaling, and his exaggerated pauses. The faithful Lambert pondered a moment and replied: "Yes, he plays wrong notes but so did Rubinstein. If Paderewski pedals too much, Busoni pedaled too little. And as for the pauses—well, see how beautifully he plays before and after the pauses."

One of the shortest criticisms on record was Lambert's when I asked him how he liked the new Bartok concerto for piano. His comment was: "Pfui!"

Henry Prunieres, the Paris music reviewer, grows enthusiastic over Stravinsky's latest opus, *Capriccio*, for piano and orchestra, played in the French capital last month by the composer. Prunieres writes picturesquely in a report to the New York Times (January 12):

Fortunately, it was in vain that Stravinsky dressed up in the ancient fashion and coiffed himself after the wig of Bach; he nevertheless often revealed the young iconoclastic barbarian he tried so hard to hide. This time the latter is seen in many places, and under the fine court dress one sees through the torn rents the gaudy embroideries of the Russian tunic.

In the "Capriccio" we find once more a Stravinsky who seemed to have disappeared after the "Symphonies for Wind Instruments." Again his music is touched with mystery. We hear the anguished silences, peopled with phantoms and swarming whosts, which produced such an impression on the first hearers of "Petrushka" and the "Sacre." From the first bars, the strange chords struck by the piano with the resonance of wind instruments showed us that the Stravinsky of the "Sacre" is not so dead as we pretend.

Quite a different sort of estimate is that penned about MacDowell, by Paul Rosenfeld in his newly published book, *An Hour with American Music*. He says that MacDowell, "succumbed to 'nice' and 'respectable' emotions, conventional, accepted by, and welcome to, the best people." He "minces and simpers, maidenly, and ruffled. He is nothing if not a daughter of the American Revolution. He hymns 'America', thinking of the Mayflower and its lovely load."

MacDowellites may feel, however, that Rosenfeld is getting his unconscious punishment when he subscribes the belief that the late Horatio Parker's *Mona* (dismal prize opera presented unsuccessfully at the Metropolitan) is equal in importance to *Salome* and *Pelleas and Melisande*.

A contemporary headlines that "Music Teachers Condemn Radio." Radio feels dreadful about it.

Opera in English, if some of the foreign stage works are to be sung in our language, should be carefully hidden away from the official censors—particularly in Boston.

Would the general director of the Metropolitan have recognized his name when the Neue Zeitschrift für Musik recently spelled it "Gatticatazza?"

Speaking of appellations, Percy Grainger does not say that he composed a piece but that he "tone-wrought" it—according to the program annotations at Beatrice Harrison's Concert where Grainger's youthful *Rapture*, for piano, harmonium, cello, and chamber orchestra, was tone-projected last Sunday.

Grainger in person key-fingered the harmonium.

LEONARD LIEBLING.

PREFERRED OPERA IN GERMANY

Some interesting statistics, with comment, were published in the New York Times recently, as follows:

During the season 1927-8, 1,576 performances of Wagner operas were given in Germany. Verdi was the second most popular operatic composer, with 1,513 performances, and Puccini a bad third with only 966. Then, surprisingly enough, came Albert Lortzing, composer of *Zar und Zimmermann*, *Der Wildschütz*, *Der Waffenschmied*, and other works whose very names are unfamiliar in this country, with 767—as compared with Mozart's 762! But it should be remembered that Lortzing's position in Germany is similar to that of Sullivan in England. Even Richard Strauss (433) was run close by Ernst Krenek (428), with Eugen D'Albert not so very far behind (402). All but seven of the Krenek performances were of his much-discussed *Johnny Spielte Auf*, easily the most popular single work of the season. D'Albert's total was similarly helped by the immense popularity of his *Tiefland* (296 performances). Next after *Tiefland* in order of popularity were *Madame Butterfly*, *Der Rosenkavalier*, *La Bohème*, *La Tosca* and *Turandot*, with 263, 240, 234, 233 and 143 performances respectively. Curiously enough, no single work by either Wagner or Verdi achieved 100 performances.

The operatic taste of Germany seems to run parallel with that of other countries, except that more Lortzing and Mozart are heard there than elsewhere, just as French operatic composers make a large showing in France, and Italians in Italy.

In the United States, Wagner, Verdi and Puccini, are abiding favorites. Mozart is done but little. D'Albert not at all. Krenek has come, was heard, but did not conquer. *Rosenkavalier* and *Massenet's Manon* have garnered much recent favor in our land.

Gounod, Rossini, and Meyerbeer, once among the reigning favorites of their period, have for several decades been declining more and more on both sides of the ocean.

Of Italian works, after Verdi, only Puccini's hold their own in all the opera houses, together with that hardy pair of Siamese twins, *Pagliacci* and *Cavalleria Rusticana*.

In the United States, the operatic public has not much voice or choice in the matter of the material furnished for their delectation, and the New York and Chicago opera houses base their repertoire largely on the abilities of the singers at those institutions.

The average American's knowledge of lyrical drama is on a par with that of the business man who was asked by us: "Which is your favorite opera?"

"The Barcarolle in *The Tales of Hoffmann*," was the enlightened and enlightening answer.

WOBBLY VOICES

Why do so many musicians say that they prefer the piano or the violin to the human voice? The reason must be that the voice is seldom exactly in tune. It is unsteady in pitch and wobbles from a little above the true note to a little below it. This variation in pitch would be noticeable even to the untrained ear of the average listener if it occurred between the tones of two pianos or two violins. But when the voice is accompanied by the piano or the orchestra the difference in these quality helps to hide the discrepancies of pitch.

The trained eye of the pictorial artist will not be satisfied with poor drawing merely because the picture is well colored; and the fine ear of the musician is disturbed by the inexactitude of the melodic line even when the line is colored by the human voice.

Why does the general public often prefer singing to instrumental music? Because the melody of a song is so much simpler than the complexities of instrumental music. When a great many human voices are combined to make a large choir which performs great choruses, the interest of the public wanes; for the simplicity of the melodic line is lost, and the harmonic changes and contrapuntal passages in a choral work are not nearly as easy to follow as the harmonic changes and contrapuntal passages in an instrumental work. The unsteadiness of pitch in each individual voice makes the choral harmonies more or less blurred. That is why the simple, diatonic harmonies of Handel are so satisfactory in choral works. If the voice could be as infallibly exact as a piano the works of Grieg and Chopin could be sung as perfectly by a choral society. But this, of course, can never be possible. The piano tuner, after a long training, requires at least a minute to tune each note of a piano, and when he has tuned the note he tests it with three or four other notes. But the singer must produce his tone instantly and pronounce some kind of vowel, open or closed, at the same time. Consequently he is compelled to keep to a simple melody, which melody is understandable to the public because it is simple. And the attention of the public is partly given to the words the singer utters. In operatic performances the attention is given partly to the scene, partly to the words, and partly to the musical tone. But the fine ear of the musician hears

the uncertainty of the singer's intonation in spite of words or action. That is why many musicians prefer the piano and the violin to the human voice; for the tones are perfectly in tune, the rich harmonic complexities are clearly defined, and the passages are not confused.

Most singers would be highly indignant if told that their tones were not in tune with the harmonic background of the accompaniment. Yet their notes would be found inexact if they could be as carefully tested as the notes of a piano are tested by the tuner. They are enough in tune for a melodic line.

Could anything be more detestable than a piano which wobbled like a shaky human voice? The piano does not get nervous. And when the pianist is nervous he can by no means communicate his nervousness to the pitch of the piano's tones.

THE ATHLETICS OF THE VOICE

In the Pacific Coast Musician, recently, Charles Bowes says some timely and sensible things about singing. For his examples he goes far afield but he makes them apply convincingly.

He points out that the pedestrian who walks with a happy, alive, buoyant thought, is practically unconscious of the physical action of leg movement; while the one with lugubrious thought and sense of discouragement, takes on ponderosity and seems to put all his bodily weight on his dragging legs. "Take a light chair," says Mr. Bowes, "and, with the feet well apart, start swinging it from side to side, giving yourself up completely to the rhythm, letting your whole being go into the action. Place the chair down, start swinging it again, this time paying attention to the grip of the hands on the chair. You can swing the chair, but where is the effortlessness of the former experience?"

It appears that in the walking experiment, the weight can be made to go where the darkness goes when the light is turned on. Again, swinging the chair is a complete sense in itself and includes body in poise to do what you have planned to do; the holding of the chair, the sense of rhythm, in fact, all coordinated to do one act. Contrariwise, the thought of the hands holding the chair is a complete act and the swinging of the chair is awkward, as you are trying to do two things at one time, and are in poise for but one.

A baseball player who was a pupil of Bowes made one of the longest hits on record and had no sensation of physical effort. He concentrated mentally and his muscles coordinated effortlessly with his mind.

In shaking hands with people, an indifferent state of mind produces a flabby, listless grip; if enthusiastic thought be brought into play, a hearty, strong, vital handclasp will result. "Is enthusiasm mental or physical?" asks Mr. Bowes, and he adds: "It is unquestionably mental."

Some persons drive an automobile easily, while others "fight the wheel." The only one who drives well knows what to do and is relaxed because he feels he knows what to do, and can meet any emergency instantaneously. The "wheel fighter," on the other hand, may know what to do, but he has no feeling of conviction that he knows, and as a result he doubts himself, and as a consequence, drives uncertainly and awkwardly. Poise is in the mind.

This is what Mr. Bowes is led to say in conclusion:

Now let us add up some of the findings of this article, and see if we can get some tangible food for thought that is applicable to singing.

When you were swinging the chair you were not conscious of the flexible way you were retaining your breath, but if you had a complete sense, you were. (Note: I said RETAIN, not hold.)

Then we have a starting point of reasoning, namely, that holding the breath and retaining the breath are not synonymous. Let us analyze this difference and see what we can find. Pick up a chair, holding the breath; now do it again, retaining the breath. In the latter experience, your ability to lift flexibly was increased. Try this out by going through the activity of any sport that you are interested in, such as the swing of a driver in golf, the tennis racket in tennis, or a baseball bat, as in the game of baseball. In holding the breath you bring about a muscular reaction that is felt in more or less degree, through the entire system, the degree being governed by the amount of power you put into holding the breath, which is nothing more nor less than resistance. Resistance of what? Resistance to your ability of doing what you are trying to do, flexibly.

Take an easy flexible breath, and say in a hearty way, "Hello, Jack!"

Again, without thinking about it, you retain breath.

Try it again, holding the breath, and you sense effort in proportion to the vigor of the holding. Try it, paying attention to the action of the tongue. The articulation seems stilted, the reason being that the speaking is not a complete sense, as you are consciously thinking a part of the complete activity.

In asking you to do these simple things, in our search for the key to effortless effort, we have found two fundamental truisms.

First, an action must be taken as a whole, to get a com-

plete sense, though it can be studied in detail before it is taken as a whole.

Second, we must differentiate between holding the breath and retaining it.

Those of you who have found something of interest in this article, look for the connecting link between these two points.

In the near future I hope to write you an article on the subject of breathing. It is a much mooted question, but we should find something in every-day life that will give us the basis of our research.

Altogether, in the foregoing material, Mr. Bowes has given out some interesting things for singers to think about and with which to experiment, even though his basic ideas are not startlingly new. He has, however, found some applications for them. Great instrumentalists always have adhered, consciously or unconsciously, to the theory of relaxed muscles. Many years ago the system began to be taught by certain instructors of piano, violin, and cello. At that time they called it "muscular devitalization."

CAMERA OBSCURA

Austin Lord, in his Chromatics (Evening World) says: "Some one roamed into Carnegie Hall the other afternoon and found the concert master, baton poised, leading the brethren in classic melody." He has reference to a rehearsal of the Conductorless

Symphony Orchestra. To prove that orchestras can play as well without conductors as with them is an interesting, and possibly useful, experiment.

But it might be wise for those trying to prove it to keep the doors securely fastened during rehearsals, as a "conductorless" orchestra practising under a leader (no matter what his official title) with a baton is a spectacle that is very like to stimulate most people's sense of humor—to say the least.

Readers' Forum

Cadman Declines the Honor

The following letter was addressed by Charles Wakefield Cadman to the New York Times and was printed in the Sunday edition of December 1, 1929. It was subsequently sent by Cadman to the MUSICAL COURIER with the request that it be reprinted.

Cadman's views are his own. If he wishes his name withdrawn from the competition it will make no difference to Cadman. It will, however, make a decided difference to the contest, for no American musical hall of fame could be complete without Cadman's name in it.

Editor, The Musical Courier:

With no criticism whatever for the National Federation of Music Clubs for its plan sponsoring a movement with a voting contest through its members anent a "Hall of Fame"

in a certain public building of New York City wherein shall be placed the names of American singers, players, conductors and composers,—I wish it to be known that I am personally not "out for such honors," distinct as such an honor may be.

I feel that it is better to let future generations be the judge as to whether one's work for American music warrants such recognition. Only TIME can decide such a thing. At least these are my principles. I did not know until recently that my name had been mentioned among others, for the contest, and I hope my well meaning friends will at once withdraw my name and respect my wishes which are most sincere.

With best wishes and thanks for your past courtesies, I am,

Cordially yours,

CHARLES WAKEFIELD CADMAN.

International Broadcasts

Wellston, Ohio, Jan. 6, 1930.

Editor, The Musical Courier:

I have just read the letter, "Hands Across the Sea," in the MUSICAL COURIER of January 4. I wonder if your correspondent heard the concert broadcast at four o'clock Christmas afternoon, a part of the international program of the National Broadcasting Company!

The program was devoted to works of Beethoven and Wagner, closing with a beautiful reading of the Prelude and Liebestod from Tristan and Isolde. The orchestra was under the direction of that very fine musician, Cesare Sodero, who is responsible for so many beautiful programs.

To my mind, even the lightest program broadcast on Christmas Day by the National Broadcasting Company compared favorably with the programs received from abroad. The program I heard from the British Broadcasting Company was given by comedians of the music hall variety. So let us be fair.

(Signed) FLORENCE HAWKINS.

I See That

Yolanda of Cyprus, the new opera by the American composer, Clarence Loomis, was a tremendous success at its first New York hearing as given by the American Opera Company.

The Hampton Choir has been booked for an European tour by Albert Morini, the tour to begin in the Spring of 1930.

The La Scala season began brilliantly with Respighi's La Campana Sommersa, the composer conducting.

Horowitz scored his usual triumphs in San Francisco and Seattle.

Superlative praise is bestowed upon Menuhin by the Berlin Morgenpost.

Piatigorsky is winning acclaim in his Pacific Coast appearances.

Handel's Messiah was given a fine performance at Omaha, Sandor Harmati conducting.

Gina Pinnera achieved great success in Norway in her recent appearance there.

William O'Toole has written an enlightening article for the MUSICAL COURIER on "New Education" and Piano Technique.

Marie Miller, harpist, is to appear with Rita Sebastian at a benefit concert for St. Luke's Hospital to be given at Hotel Astor on January 20.

Hazel Hayes, pupil of Florence Lamont Hinman, won out over 250 competitors for the role of Venus in United Artists first production, under Dr. Riesenfeld in Hollywood.

Florence Foster Jenkins' artists for the last Verdi Musicales were Sabanieva, Malatesta, and Mildred Dilling.

Henry F. Seibert's organ at Holy Trinity Lutheran Church, New York, is being demolished, previous to installing a new one.

Christiaan Kriens is now musical director of the Travelers Company orchestra in Hartford, Conn.

James A. Davies, L.T.C.M., Toronto, is an up and coming young organist and director.

Peggy the Pirate is under rehearsal for February 1, sponsored by seven leading vocal teachers of New York.

Clarence Dickinson, Mus. Doc., prepared and produced the Messiah twice within a fortnight in New York.

Adelaide Fischer sang the Lovers' Knot at the New York Liederkreis Society January 11.

Marion Armstrong appears with the Toronto Symphony Orchestra for the Canadian National Railroad Company on February 9.

Ellery Allen, singer of early American songs, appears with the Sons of the American Revolution on February 22.

Arthur Van Haelst, baritone, appeared with the Norwood Male Glee Club, at Norwood, N. J., on January 7.

Betty Tillotson is chairman of the club night committee of the American Woman's Association.

Dorothy Helmrich, Australian soprano, scored in Berlin.

Anton Rovinsky, pianist, will give a New York recital on February 10.

The Seattle Orchestra, under Krueger, gave the first performance in that city of Vaughn Williams' London Symphony.

Spontini's La Vestale was revived with much éclat by La Scala in Milan.

Herman Devries is again a member of the Chicago Musical College faculty.

Lilius Mackinnon, inventor of the Mackinnon Musical Memory System, will make a lecture tour of America this fall.

Flora Woodman has returned to England after a successful first American tour. Gertrude Loehr, soprano, will make her New York debut on January 23.

The first regular recital of the Saint Cecilia Club will be given on January 21.

The first recital of the Bach Cantata Club took place on Friday evening, January 10, at the Church of the Heavenly Rest.

Members of Mu Phi Epsilon sorority are invited to a concert at the Panhellenic Hotel on the evening of February 2.

George Copeland has organized his own exclusive Concert Management Bureau.

The Peabody Conservatory in Baltimore will begin its second term on February 1.

Valentina Aksarova will sing an interesting group of songs by Roussel at her Guild Theater recital tomorrow afternoon.

Grace Cornell has written an instructive article on Modern Tendencies of the Dance in Germany.

Edward W. Bok is dead.

Dohnanyi's opera, The Tenor, had a successful premiere in Berlin.

Stokowski is again at the helm with the Philadelphia Orchestra.

The American premiere of Sadko will take place on January 25 at the Metropolitan Opera House.

The Turtle Bay Music School, New York, is offering a cello scholarship.

The Philadelphia Civic Opera Company gave an impressive performance of Siegfried on January 9.

Harry Melnikoff, violinist, is sailing today for an European concert tour.

Nicolai Orloff has been engaged for his sixth consecutive concert tour of Norway.

The Tollefsen Trio will give its annual New York recital on January 22.

Michael Bohnen is now studying with Bachner in Berlin.

Hugo Kortschak is giving a lecture course on Violin Teaching.

Nathan Milstein made a decided hit in Los Angeles.

Donald Pirnie's European season was uncommonly successful.

Dusolina Giannini, back from Australia, started her American tour in Los Angeles on January 6.

Rachmaninoff scored his usual triumph in Berlin.

The Juilliard School of Music held a reception for Glazounoff.

Honneger's Skating Rink was indifferently received in Munich.

Jose Iturbi was enthusiastically welcomed in Chicago.

Four operas had their season's first performance at the Metropolitan, La Juive, Turandot, Tristan and Norma.

Tulio Serafini is to be guest conductor of the Philadelphia Orchestra in Philadelphia on March 7, 8 and 10.

Clara Jacobo is returning to the Metropolitan next month for her second season.

Maryin Maazel will give a piano recital at Town Hall on January 28.

Dr. Carl to Give the Dettingen Te Deum

Handel's famous Dettingen Te Deum will be sung under the direction of Dr. William C. Carl, Sunday evening, January 26, at eight o'clock, in the First Presbyterian Church, Fifth Avenue and Twelfth Street. Handel wrote the Te Deum to commemorate the Victory of Dettingen in 1743. It was introduced to New York by Dr. Leopold Damrosch in 1880 at the great Festival in the 71st Regiment Armory, with Annie Louise Cary, Italo Campanini, and Antonio Galassi (as soloists), and the Oratorio Society of New York. It has not been heard here for nearly half a century. In England it

figures prominently at the great festivals there. The soloists on January 26 will be Grace Kerns, soprano; Amy Ellerman, alto; Arthur Hackett, tenor and Edgar Schofield, bass.

Gigli's Artistic Activities

An idea of how busy Gigli is may be gathered from the following itinerary dated from the close of the first part of this season at the Metropolitan: January 10, New York, Biltmore Friday Morning Musicales; 12, New York, Atwater Kent Radio Hour; 13, Montreal, Canada; 15, Washington, D. C., Morning Musicales; 16, New York, Plaza Hotel Morning Musicales; 17, Rochester, N. Y.; 20, Toronto, Canada; 22, Cleveland, Ohio; 24, Tulsa, Okla.; 27, Kansas City, Mo.; 30, San Francisco, Cal.; February 1, Oakland, Cal.; 4, Los Angeles, Cal.; 8, San Diego, Cal.; 10, Phoenix, Ariz.; 12, San Antonio, Tex.; 14, Dallas, Tex.; 17, Houston, Tex.; 19, Memphis, Tenn.; 21, Columbus, Ohio; 23, Mecca Auditorium, New York; 24, Richmond, Va.; 26, Boston, Morning Musicales; 27, Baltimore; 28, Washington; March 2, Chicago; 4, returns to the Metropolitan Opera House; April 6, concert at Carnegie Hall; 12, New Haven, Conn.; 21, 22, 23, Baltimore, with the Metropolitan Opera Company; 24, 25, 26, Washington, with the Metropolitan Opera Company; 28, 29, Richmond, Va., with the Metropolitan Opera Company; April 30, May 1, 2, 3, Atlanta, Ga., with the Metropolitan Opera Company; May, 5, 6, 7, Cleveland, Ohio, with the Metropolitan Opera Company.

On May 9, Gigli sails for Europe on the S.S. Olympic. Then follow these engagements: May 18, 21, 23, Paris, France, Grand Opera House; 24, 28, London, England, Covent Garden. During the month of June Mr. Gigli will give concerts at Vienna, Budapest, Berlin, Cologne, Hamburg, Frankfurt, Amsterdam, Munich.

During the months of July and August he will be resting at home, Villa Gigli, Recanati, Italy. August 28 he sails from Europe and on his arrival goes direct to San Francisco, opening there with the opera company, September 11, closing in Los Angeles, October 11. Later dates include: October 14, Denver, Colo.; 17, Winnipeg, Canada; 19, Chicago. On October 27 he returns to the Metropolitan Opera House, singing there until January 10.

All the Gigli concerts are under the exclusive management of R. E. Johnston.

Memorial Services at the Grave of Stephen C. Foster

Memorial services for Stephen Foster were held in the Allegheny Cemetery at the Foster Family plot on January 13, the anniversary of the composer's death. George Seibel, chairman of the Stephen Collins Foster Memorial Committee of the Civic Club of Allegheny County presided.

The Stephen Collins Foster Public School Choral of fifty pupils, under the direction of Emma Hoerr, accompanied by the Schenley High School Band, under the direction of Lee M. Lockhart, sang Foster selections. William B. Foster, 5th, grand nephew of Stephen C. Foster, placed the Civic Club wreath upon the grave. Dr. Hugh Thomson Kerr, pastor of the Shadyside Presbyterian Church, made the address. During the services at the grave, Trinity Chimes rang out Foster melodies.

Open Air Opera for Great Neck

An open air operatic center will be established next summer at Great Neck, L. I.,

under the direction of Bennett Challis, a member of the German Grand Opera Company, and Hans Taenzler, who have directed open-air opera in Germany. More than \$20,000, in \$300 shares, has already been subscribed, it is reported. About \$10,000 more is needed to underwrite the first production, which will probably be Tannhauser. Otto Kahn is listed among the subscribers. The incorporators of the Long Island Open Air Opera Association are Col. Arthur S. Dwight, Walter Bockstahler, George Nicols, James H. Baker and Mrs. Roswell Eldridge, all of Great Neck.

Obituary

EDWARD W. BOK

Edward W. Bok, author, philanthropist, and editor of The Ladies' Home Journal for thirty years, died at Lake Wales, Fla., on January 9 at the age of sixty-six. For the past three years Mr. Bok has been a sufferer from heart disease and some days ago he experienced an acute attack from which he did not recover. Mrs. Bok, nee Mary Louise Curtis, was at his bedside at the time of his death. His sons, Carey Williams Bok and William Curtis Bok, together with his father-in-law, Cyrus H. K. Curtis, publisher of The Ladies' Home Journal, were on their way to Florida, but arrived after Mr. Bok had passed away.

The deceased came to America as a Dutch emigrant boy at the age of six, and at his death he was one of the leading American editors. He conceived the "woman's page," one of the most important journalistic inventions of the past thirty years. He became editor of The Ladies' Home Journal at the age of twenty-five and married Miss Curtis in 1896. He received the honorary degree of LL.D. in 1907 from Pope Pius X. His autobiography, the "Americanization of Edward Bok," won the Pulitzer prize at Columbia University as the best book of its kind of the year.

Mr. Bok was an ardent patron of music. He financed the Philadelphia Orchestra and organized and led a drive to raise a \$2,000,000 endowment for the organization. For five years he paid, anonymously, the deficit of the orchestra, amounting to \$250,000. In 1922 he founded the Philadelphia Award, endowed with \$200,000; its purpose was to pay \$10,000 each year to the man or woman who had done most to further the interests of the city. Mrs. Bok is the founder and moving spirit of the Curtis Institute of Music in Philadelphia, an institution which has a notable faculty and is second to none in the world.

LESTER BENJAMIN

During Uldine Utley's activities in an evangelistic campaign at Calvary Baptist Church (Dr. Straton's) some years ago, Lester Benjamin, tenor, who was the sexton of the church, came into prominence as a singer. He had a very expressive, sympathetic voice, which, united with clean enunciation, made him a favorite. He continued his singing under Noé, and later Riesberg, organists of the church, but later developed a physical trouble which ended his life on January 5. The funeral service was conducted at his late home, in Jackson Heights; Revs. Hilyer H. Straton, John J. Kelley and Holloway officiated, and a male quartet under the direction of Otis J. Thompson took part. Present were many members of Calvary Church, including Mrs. Georgia Hilyer Straton, widow of the deceased pastor.

Chicago Woman's Symphony Gives Another Fine Program

Iturbi Scores With Chicago Symphony—Beatrice Harrison Delights
Large Audience With Cello Recital—Rita Neve's Piano Program
Wins Artist New Laurels—Kreutzberg and Georgi in Dance
Recital—John Barclay and Master Ezra Rachlin Soloists
at Kinsolving Musical Morning—Elly Ney
in Sorority Benefit—School Notes.

BEATRICE HARRISON

CHICAGO.—A cello recital by the noted English cellist, Beatrice Harrison, brought an audience which practically filled the Playhouse on the afternoon of January 5, and elicited the hearty approval of the listeners. Miss Harrison showed her complete mastery of her instrument in a Sammartini Suite Ancienne, a Sonata for Cello and Piano by Frederick Delius, Herbert Hughes' The Bard of Armagh and the Blackbird Reel and Kodaly's Hungarian Sonata for cello alone. Particularly in the last mentioned number did Miss Harrison disclose the full gamut of her art; her impeccable technique and keen musicianship enable her to surmount difficulties with apparent nonchalance, and they are innumerable in this sonata. She also played shorter numbers by Delius, Daves and Scott, but these could not be heard.

In Leon Benditzky she had an expert accompanist, and his playing of the piano part of the Delius Sonata stood out for its brilliance.

RITA NEVE'S PIANO RECITAL

The first Chicago appearance of Rita Neve, pianist, was accomplished under the best possible conditions, at the Civic Theater, also on January 5. The young lady was heard in her first group, which included the Angelus by Corelli in Godowsky's arrangement, and the Beethoven Sonata Pathétique. In these the recitalist disclosed flawless technique, fine musicianship, correct interpretation and poetic insight. Miss Neve draws from the piano a tone of beautiful quality and her colorful readings added materially in making her debut here highly satisfactory.

The balance of the program included English pieces in which Norman Demuth's Poem, which is dedicated to Miss Neve, had its first hearing here; likewise Poldowski's Caledonian Market had first performance. Later she played Spanish composers and Sidney Rosenbloom's Etude Appassionata. A group by Chopin concluded the interesting and well played program.

KREUTZBERG AND GEORGI DANCE RECITAL

In a dance program at Orchestra Hall, on January 5, Harald Kreutzberg and Yvonne Georgi created a sensation, their every number being greeted by deafening plaudits which brought the repetition of many dances and had the artists so desired, would have brought a second performance of every one. Since their first appearance here last season, when a small audience was on hand, their fame seems to have spread like wild-fire, for Orchestra Hall was packed for this recital and a third is already announced for February 3.

THE SKALSKI ORCHESTRA

Another concert by the Skalski Orchestra, Andre Skalski conductor, on January 5, at the Studebaker Theater, brought Michel Wilkomirski, violinist, and Jan Chiapusso, pianist, as soloists.

GERMAN GRAND OPERA COMPANY

During the Chicago season the German Grand Opera Company will present The Ring, Tristan and Isolde, The Flying Dutchman and Mozart's Don Juan, during the week beginning February 2, at the Auditorium

Theater. Of special interest is the presentation of The Flying Dutchman, which has not been presented here. By the remarkable number of season tickets which have already been subscribed for, it is easy to predict success for this brief engagement of the company. Inquiries and congratulations over the fact that The Ring and The Flying Dutchman have been retained for the Chicago season have been steadily coming in to the office of the local manager Bertha Ott. Most of the boxes have already been subscribed for, and a great number of seats on the main floor, and single tickets will go on sale at the box office two weeks in advance of the opening.

WOMAN'S SYMPHONY ORCHESTRA'S FOURTH PROGRAM

The inclement weather was not sufficient to keep away the admirers of the Woman's Symphony Orchestra, Ebba Sundstrom, conductor; the American composer, Gena Branscombe, who was the guest of the evening, and Ruth Ray, concertmaster of the orchestra and soloist of the night. For the fourth program of the season at the Eighth Street Theater, on January 8, Ebba Sundstrom had provided a most interesting program, which began with a brilliant reading of Dvorak's Carnival Overture. This was followed by the Saint-Saëns symphonic poem, Le Rouet d'Omphale, in which the orchestra once again shone under the resourceful baton of its young conductor, who has achieved big things with the organization since she became its leader.

The soloist of the night, Ruth Ray, has long been regarded as one of the foremost American violinists among the younger players of that instrument and she lived up to that reputation in a fine performance of the Saint-Saëns Concerto in B minor. Her tone, colorful and large rivals in excellence her infallible technique, and her interpretation of the concerto was that of a consummate artist. Her success left no doubt as to the enjoyment of the listeners.

The second part of the program was devoted to compositions of Gena Branscombe, the well known and admired American composer, who, if memory serves right, once made her home in Chicago, studying at the Chicago Musical College under Felix Borowski. With the assistance of the Lake View Musical Club Chorus, she offered her Dancer of Fjaard, a number from her Pilgrim of Destiny, with baritone solo sung by William Bradford, and in this and, a symphonic Suite, Quebec, for orchestra and tenor voice, she demonstrated that she possesses besides a facile pen, musical inspiration and full knowledge of the orchestra as well as the voice. Miss Branscombe believes that music can be made beautiful and tuneful without being old-fashioned. Her contribution to the evening's enjoyment was more appreciated through her own appearance, as she is besides an all-around musician, an interesting personality.

KINSOLVING MUSICAL MORNING

The last of this season's Kinsolving Musical Mornings in the Crystal Ballroom of the Blackstone Hotel, on January 9, brought forth John Barclay, baritone, and Ezra Rachlin, pianist. The latter, a thirteen year old

boy whose success abroad as well as in New York had preceded him here, opened the concert with the Scarlatti Sonata in E minor, followed by the Beethoven Sonata in A major. The lad disclosed in these numbers an impeccable technique, and, though the Scarlatti number was taken at too slow a tempo, he nevertheless made in it a deep impression by his lucid interpretation and lovely tone. In the Beethoven Sonata the pianist came completely into his own, giving as fine an example of piano playing as the Crystal ballroom has ever harbored—and Miss Kinsolving has presented in these same surroundings many of the leading pianists of the day. A Chopin number given as an encore was a happy addition to his program numbers, which included also Debussy's Children's Corner and the Liszt Rakoczy March. Due to other duties only his early numbers were heard by this reviewer; but this suffice to place Ezra Rachlin on top of the ladder of piano prodigies, and his return here in a recital of his own would prove an interesting attraction to the musical fraternity as well as to the general public.

John Barclay is not a newcomer in our midst, where he has left fine remembrances as an oratorio and concert singer and more recently by his excellent work in a Mikado revival. Heard solely in his first group, which included songs by Brahms and Strauss, he proved again the fine singer that he is by using his voice with consummate artistry. Never forcing a tone, he produced fortissimos as easily as lofty pianissimos and disclosed his luscious voice to fine advantage. His interpretations, too, revealed the musician and a brainy singer. To enjoy to the full extent such fine singing, one must, however, close his eyes, as Barclay has of late developed some mannerisms which should be omitted, as they detract from his fine stage presence. Barclay's swinging from left to right, as was the custom among violinists of the old school, may appeal to the weaker sex, but a baritone who looks every inch a man does not need to resort to such cheap tricks as the one above mentioned, to say nothing of many others equally out of place on the concert platform. With those criticisms set down, it need only be added that Barclay made a profound impression on his listeners and had to sing numerous encores.

The singer was happy to have as accompanist Dagmar Rybner Barclay, who really "sang" the accompaniments on the piano. Her playing made such a fine impression on at least one auditor as to include her in the success of the last Kinsolving Musical Morning of the season.

BUSH CONSERVATORY NOTES

The Bush Conservatory Chorus, under the direction of Edgar Nelson, has resumed rehearsals and will be heard in concert at Orchestra Hall in the near future.

The advanced history classes under the direction of Herbert Miller are a unique feature of the academic course, in that Mr. Miller arranges to have artists of prominence give a talk at each of these classes.

On January 20, students of the voice, violin and piano departments will give a benefit concert for the Good Deeds Aid Society, proceeds to go to the Children's Free Feeding Station. The concert will be given at the Bush Conservatory Recital Hall.

AMERICAN CONSERVATORY NOTES

On January 25 will be the final contest for pianists for appearance on the program of the Mid-Winter concert which takes place at Orchestra Hall on February 10. The numbers to be played are Weber Polacca Brillante, the Chopin E minor concerto, second and third movements, and the Saint-Saëns F major, second and third movements. The board of adjudicators will consist of well known musicians not connected with the conservatory.

Teachers who received their training in

the Oxford piano classes, Gail Martin Haake, director, in the American Conservatory, who have recently accepted positions to teach class piano in public schools include Mrs. George S. Watson, Northbrook, Ill.; Catherine Carr Malkemus, Niles Center, Ill.; Helen D. Clark, Homewood, Ill., and Lois E. McNitt, Collison, Kas.

Lela Hammer, pianist of the American Conservatory faculty, and Beulah Cassler Edwards, artist pupil of Karleton Hackett, appeared in joint recital as guest artists for the North End Woman's Club on January 13.

ELLY NEY IN SORORITY BENEFIT

The recital which Elly Ney gave on January 9 at Kimball Hall was for the benefit of the scholarship fund of Gamma chapter of Sigma Alpha Iota Sorority. A very large audience was most enthusiastic in its approval of the eminent pianist, and justly so, for she delivered piano playing such as is but rarely heard. In Miss Ney the Beethoven C minor Sonata and Andante Favori, Schubert's Impromptus in F minor and A flat major, and Two Moments Musicales, had an expert interpreter, who left nothing to be desired.

With the Amy Neill Quartet, Miss Ney played quintets by Brahms and Schumann.

ITURBI SCORES AS ORCHESTRA SOLOIST

A new and distinguished piano personality was introduced at the Chicago Symphony regular concerts of January 10 and 11, in Jose Iturbi, who, as soloist, scored unusual success. That Iturbi lived up to the expectation of his listeners, who had advance report of his success elsewhere, goes without saying, for those who have heard him are aware that he is a pianist with such essential qualifications as expert technique, uncommon musical sense, fine tone, intelligence and keen insight. His stirring performance of the G major Concerto of Beethoven brought him the hearty approval of his audience.

The orchestra's portion of the program contained Busoni's Comedy Overture, Brahms' Third Symphony and the Hary Janos suite by Zoltan Kodaly.

BLOCK SCHOOL RECITAL

On January 8, the Block School of Music presented the following pupils in recital at the school: Sadie Kugler, Marcia Manson, Paul Zittin, Anna Abrams, Clara Guisto, Raymond Kreim, Dominick Guisto, Robert Silverman, Beulah Manson, Cyril Garland, Harry Weis and Sybil Goldstein.

CHICAGO MUSIC COLLEGE ACTIVITIES

Robert Long, pupil of Graham Reed, appeared as tenor soloist in the performance of Rossini's Stabat Mater at the Second Presbyterian Church on January 5.

Harold Townsend, voice pupil of Mr. Bailey, appeared in recital at Selma, Ala., during the holidays.

The regular monthly meeting of the Teachers' Club was held January 9. Following dinner in the Copper Kettle, the party adjourned to Edward Collins' studio, where Dr. Wesley La Violette spoke about contemporary composition and composition of the future.

The college entertained at tea January 9 in honor of Gena Branscombe, well known composer, who was in town for the occasion of the Women's Symphony concert at which Miss Branscombe's compositions were featured. Approximately two hundred guests, including the artist faculty of the college and local musical personages, attended. Miss Branscombe was formerly affiliated with the college.

The first recital of the winter semester was presented on January 12 by Lola Lutzy, Leonard Gay, Miriam Ulrich, Virginia Vanderburgh, and Annabelle Robbins, piano pupils of Edward Collins and Harold Townsend, Mrs. Beatrice Timmis, Joel Johnson, Olin Bowen, Esther Becker, Mrs. Ruth Lino and Arthur Lindblad, voice pupils of Arch Bailey.

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PIANISTS

CHICAGO MUSICAL COLLEGE

Tollefsen Trio to Give Annual New York Recital

The Tollefsen Trio recently journeyed to Hollidaysburg, Pa., and gave a concert at Highland Hall Academy. Their program included the Arensky and Boellmann trios and the Sandby arrangements of Scandinavian folksongs.

In spite of ever increasing studio activities the Tollefsens continue their public work,

Tollefsen Trio after an absence of more than a year during which time he has toured in Canada and the Middle West.

Among local appearances of the Trio have been several concerts at Hunter College, Bay Ridge High School, and on the Baldwin Radio Hour.

The accompanying photos show the country



A WEEK-END-PARTY

at the Tollefsen country home in Centre Moriches, L. I., about to embark for a trip across Great North Bay. The Tollefsen Trio at the left.



ORCHARD POINT,

country home of the Tollefsens, at Centre Moriches, L. I., and the scene of many week-end parties.

having a splendid clientele as a result of more than twenty years of concertizing. Their annual New York recital will be given on January 22 in the Engineering Auditorium.

Augusta Tollefsen, pianist, will give a piano recital in Brooklyn in the spring under Institute auspices; she played in the Dvorak Piano Quartet on November 22 at the second of a series of three chamber-music concerts in Wissner Hall, Brooklyn. Mrs. Tollefsen also played the Grieg A minor Concerto with the Scandinavian Symphony in the Brooklyn Academy in November.

Paulo Gruppe, 'cellist, returns to the

home of the Tollefsens, situated on Moriches Bay. Ideally located, it affords delightful recreation, and each week-end sees a party of friends enjoying their hospitality, and the pleasure in and around its spacious grounds. The tennis court is the scene of many spirited combats, as Mr. Tollefsen takes his game almost as seriously as he does his music. A large silver cup reposes in the studio, testifying to his tennis skill last summer, when he came through the finals of a tournament involving thirty-two players. The other picture shows a week-end group about to embark for a trip across the bay to Fire Island.

Daniel Ericourt, piano, Town Hall (A).
Ethel Bartlett and Rae Robertson, two-piano, Town Hall (E).
Gertrude Leohr, song, Engineering Auditorium (E).

Friday, January 24

Philharmonic-Symphony Society, Carnegie Hall (A).
Gregor Piatigorsky, cello, Carnegie Hall (E).
Biltmore Friday Morning Musicals, Hotel Biltmore.

Saturday, January 25

Children's Orchestra Concert, Carnegie Hall (M).
Louis Graveure, song, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
Dorothy Gordon, Young People's concert, Town Hall (A).
Solomon Golub, poet-composer-singer, Town Hall (E).
Symphony Orchestra conducted by David Mannes, Metropolitan Museum of Art (E).

Sunday, January 26

Albert Spalding, violin, Carnegie Hall (A).
Sigrid Onegin, song, Town Hall (A).
Philharmonic-Symphony Society, Metropolitan Opera House (A).
Manhattan Symphony Orchestra, Mecca Auditorium (E).
Vilma Erenyi, piano, Guild Theater (A).
Margaret Halstead, song, Guild Theater (E).
Joseph Woulman and Rudolph Fuchs, Steinway Hall (A).
Sylvia Grazzini, song, John Golden Theater (E).

Monday, January 27

Nathan Milstein, violin, Carnegie Hall (E).
Nora Fanchald, song, Town Hall (E).

Tuesday, January 28

American Orchestral Society, Carnegie Hall (A).
Philadelphia Orchestra, Carnegie Hall (E).
Marvin Maazel, piano, Town Hall (E).

Wednesday, January 29

Winifred Macbride, piano, Town Hall (E).
Renee Chemet, violin, The Barbizon (E).

Thursday, January 30

University Glee Club of New York City, Carnegie Hall (E).
Mrs. J. Robert Hewitt and Florian le Blanc, Steinway Hall (E).

Friday, January 31

Paul Stasevitch and members Philharmonic-Symphony Society, Carnegie Hall (E).
Marcel Grandjany and Rene Le Roy, Steinway Hall (E).

New York Concert Announcements

M: Morning. A: Afternoon.
E: Evening.

Saturday, January 18

Eleanor Spencer, piano, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).

Harold Samuel, piano, Town Hall (A).
Jesus Maria Sanroma, piano, Town Hall (E).
Symphony Orchestra conducted by David Mannes, Metropolitan Museum of Art (E).

Sunday, January 19

Philharmonic-Symphony Society, Carnegie Hall (A).
Andrés Segovia, guitar, Town Hall (A).
Society of the Friends of Music, Mecca Auditorium (A).

New York Chamber Music Society, Plaza Hotel (E).
Music School of Henry Street Settlement, The Playhouse (E).
Valentina Aksarova, song, Guild Theater (A).
Paul Haakon, dance, Guild Theater (E).
Daca, song, 263 West 11th Street (E).
Jerdone Bradford, song, Civic Club (A).

Monday, January 20

Boston Symphony Orchestra, Carnegie Hall (A).
New Symphony Orchestra, Carnegie Hall (E).
Beethoven Association, Town Hall (E).

Tuesday, January 21

Jascha Heifetz, violin, Carnegie Hall (E).
Nella Miller, piano, Town Hall (A).
St. Cecilia Club, Town Hall (E).

Wednesday, January 22

Katharine Goodson, piano, Carnegie Hall (A).
Sophie Braslau, song, Carnegie Hall (E).
Stell Andersen and Silvio Scioni, Town Hall (A).
Olga Averino, song, Town Hall (E).
Rhea Silberta, Talk on Wagner, Aeolian Hall (M).
The Tollefsen Trio, Engineering Auditorium (E).
Mlle. Denyse-Molie, piano The Barbizon (E).

Thursday, January 23

Philharmonic-Symphony Society, Carnegie Hall (E).

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MODERN TENDENCIES OF THE DANCE IN GERMANY

By Grace Cornell

[The following interesting exposition of the modern tendencies of the dance in Germany, as exemplified by Rudolph von Laban, Mary Wigman and Max Terpis, has been written by Grace Cornell, young American dancer, who made her New York debut last year following a series of brilliant engagements in European capitals. Miss Cornell has been spending the summer and winter in Germany, where she recently gave a performance for the Association of Journalists at the Kaiserhof Hotel in Berlin. The young dancer is at present working with Von Laban at Vogtland, Germany, in the creation of a group of new dances which will be incorporated in her next American program.—THE EDITOR.]

It was Isadora Duncan who first revived that dance which is intensified "natural" movement. It was Miss Duncan who turned the world's attention again to that grand simplicity which flows in the sculptured movements of the ancient Greek. It was even she who liberated ballet, for only after she danced in Russia did the Russian ballet come to life. Only then did it free itself of that conventional stiffness which characterized its brilliant teacher, the Italian ballet. And only after that did it come into glorious flower when Diaghileff first brought it to Paris with Pavlova, Karsavina, Fokine, Nijinsky, Bolm, all its phenomenal dancers and revolutionary repertory. Isadora danced emotion, but after her dramatic life and death had past, she left no definite technic.



Photo by Steffi Brandt
GRACE CORNELL

This picture of the charming young American dancer comes from Germany, where she spent the summer. In her new program of original dances, in which she will shortly return to America under the management of Julia Chandler, much of German folklore and native costumes will be included.

Germany has snatched up her banner, is pressing on, groping to find a new technic based on natural movement.

Germany is ever interested and participating in the new and progressive. And her dance is an expression of her character. The dance here is mainly based on gymnastics and the new old fundamentals of "natural" movement, rather than the time-honored principles of ballet. It is not "fixed" in its

ideas and technical exercises but is continually searching to make further discoveries. Continual attempts at creativeness are being made in improvisation classes of different natures. This is a healthy impulse for, although these improvisations are usually unsuccessful from a spectator's viewpoint, they are bringing again to the dance that unselfconscious joy and freedom which first gave it birth.

I shall only write of three of the German schools, those of Rudolph von Laban, Mary Wigman and Max Terpis. They are, however, the most important and will give an idea of the trend of the dance in Germany. First there is von Laban. His ideas are de-

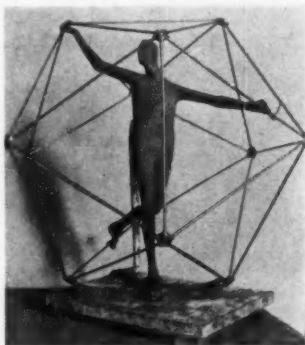


Photo by Leo Moll-Ziemssen, Berlin
RUDOLPH VON LABAN'S
SPACEONOME

cidedly intellectual, and are by far the most clearly formulated of the three. He has tried to establish the "laws" governing natural movement and has much definite material to offer. He classifies dancers in "registers" as one classifies a voice. Thus one speaks of a "low," "middle," and "high" dancer according to the character of the body of the dancer, just as one speaks of a soprano, contralto and bass voice according to the construction of the vocal cords of the singer. He has divided movement into two classes. The first class of movement is impelled by outside forces. It is exterior movement, which is but an impulsive swing in space. To crystallize this type of movement into definite form he has constructed a "spaceonome" to measure space, as a metronome measures time. This instrument takes the human body as its model and its spokes, going out on every side, representing the possible direction in which the members of the human body can move. Connecting threads are then drawn from the tips of the spokes forming circles. These are the circles in which the body can move harmoniously. He has thus founded a "scale" consisting of twelve consecutive swinging movements made in a certain order, towards every point of the spaceonome. This is a definite means for the untrained dancer to gain a sense of line.

The second class of movement is that impelled by forces within the body. There are two great types of movement of this sort, as there are two great types of emotion. One kind of movement goes in unison, harmoniously, all muscles working in one accord—this is a "Zug" or a pulling or drawing motion. The other type is at strife with itself, it is a double movement with two



Photo by Zander & Labisch

THE LAST PIERROT,
a ballet of Max Terpis, given at the Staats-Oper about three years ago. Terpis is dressed as Pierrot and is on the left.

groups of muscles tugging in opposite directions—this is a "Druck" or a resisting pressure or push. To teach this "internal" type of movement von Laban applies this theory to the twelve positions he has found by means of the spaceonome.

The Wigman school believes, as does von Laban, that in order to have the body under control, the study of gymnastics is necessary. But Wigman ignores ballet, while von Laban classifies ballet as gymnastics. Wigman launches out more freely perhaps, but with less form. This school is more gymnastic and less dramatic; often facial expression is quite ignored in the attempt to make it subservient to the expression of the whole body. The main principles of the Wigman school are these: (1) Contraction and relaxation; (2) swing, heedless of position; (3) rhythm—all of which lead to individual expression. Their treatment of the last of these is perhaps most interesting. Their theory is that The Dance, if it is to be a virile act, must be independent and vital in itself. For this reason, in the improvisation classes, the dancer leads and the accompaniment (whether it be percussion instruments, such as drum, gong or triangle, or piano) follows the movements. The dancer therefore should find the rhythm within, compose the entire dance, and afterwards adapt the accompaniment.

Max Terpis' school has adopted similar modern ideas to ballet which is often paradoxically executed in bare feet. Terpis' most interesting theory is that the human body moves in three spheres: one vertical plane

from front to back, another from side to side, and a third horizontal plane which cuts the first two. A dancer must have freedom in these three spheres with his entire body as well as each separate part of it.

However, all this is theory, and how difficult to write of any theories, but above all dance theories! For the dance is in reality an art throbbing with life and crying out with color and was it not Goethe who so wisely said "theory is gray."

Peabody to Begin Second Term

The Peabody Conservatory of Music, Baltimore, one of the foremost institutions of musical learning in the country, will begin its second term on February 1. The director, Otto Ortmann, is at present classifying the new pupils, and, as in the opening term on October 1, many applications have come from different sections of the country. The Peabody is one of the oldest and most noted schools of its kind in the country, and its alumni hold important musical posts both here and abroad. Such well known artists as John Charles Thomas, baritone; Mabel Garrison and Hilda Burke, sopranos; Miles Farrow and Archer Gibson, organists; and Marion Rous, pianist, are among those who consider the Peabody their Alma Mater. The faculty of the Conservatory includes 112 teachers, many of whom enjoy European and American reputations. Last season approximately 3,000 pupils were enrolled in the school, and during the year 557 concerts were given.

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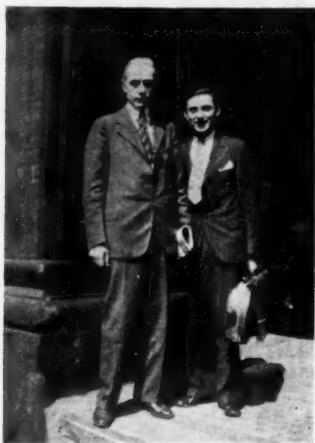
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Harry Melnikoff, Brilliant Young American Violinist, Off for Europe

Says Au Revoir to Musical Courier.

Radiating health happiness and youthful enthusiasm, Harry Melnikoff, gifted young New England violin virtuoso, who recently proved himself in a New York recital,



HARRY MELNIKOFF, violinist, photographed in front of the Civic Theater, Chicago, with his teacher, Victor Kuzdo. The young artist recently made a successful debut appearance in New York.

dropped in at the MUSICAL COURIER offices last week to tell of his plans and (well grounded) hopes for his forthcoming European tour.

Mr. Melnikoff is one of those paradoxical apparitions that are young in years but old in art. Though but eighteen years of age, he has a concert experience of ten years behind him, and American critics have praised

him into the front rank of the current generation of American champions of "the king of instruments." A pupil of Leopold Auer and Victor Kuzdo, he is one of those of whom the venerable master is justly proud. "Mr. Melnikoff revealed the mark of the master," said the Boston Evening Transcript of him, after his recital in the Hub on December 19. He won similar encomiums after his New York recital on December 1, and his "request" recital in the new Civic Theater, Chicago, which followed his emphatic success in that city last August.

Asked about his plans for the immediate future Mr. Melnikoff said: "I am leaving for Europe on January 18, on the Cleveland, of the Hamburg American Line. I am booked for a recital in London, February 4; The Hague, February 14; Berlin, the seventeenth; Vienna the twenty-second, and Paris March 7. Several orchestral appearances are also pending. I have never been abroad, and am most anxious to become one of the recognized standard bearers of American music abroad. The time has come when we Americans can go abroad and take a place in the concert and opera field there. I expect to get back late in April, and then I shall get busy preparing for my concert tour of the United States, under the Judson management in 1930-31."

Overcoming an obvious reluctance to talk about himself, Mr. Melnikoff was induced to disclose the fact that he won a scholarship at the New England Conservatory of Music when ten years old. Previous to that time he had appeared with the Worcester Symphony Orchestra, playing the Mozart D major concerto with much success. But his parents wisely refrained from exploiting him as a "Wunder-Kind," preferring to give him a thorough general education before allowing him to take up his life-work.

The usual question as to hobbies brought the response: "Tennis, swimming, ice-skating and detective stories." Such is the stuff of which young American artists are made.

and featured Daniel Gregory Mason's Suite for flute, harp and string quartet.

A recital was recently given at the Davenport Engberg School of Music in Seattle, at the Metropolitan Theater, by pupils of Mme. Davenport Engberg. Those participating were Albert Bensen, John Monroe, Ethel Ann Reinig, Frances Brockman, Ruth McPhetridge, Howard Duncan, Lucile Sander-son, Bernice Breiding, Charles Bensen, Gladys Gray and Helen LaMont. All solos were accompanied by a sixty piece orchestra conducted by Mme. Engberg. J. H.

CORNISH SCHOOL NOTES

The Cornish School presented the Cornish Trio in its first concert of the season. This chamber music organization (Peter Merem-blum, violin, Kolia Leviene, cello; Berthe Poncy, piano) is beginning its sixth year of ensemble and the perfection of balance, the notable coloring, the finesse and brilliancy of its playing are established without question. The program was interesting, consisting of the Trio in C major, Mozart; Trio in E minor, Goldmark; Trio in A minor, Ravel. The two last numbers were played for the first time in Seattle. Before the Ravel, Miss Cornish gave a short talk, telling the audience what it meant to her, and telling each one of the audience to make of himself the fourth artist of the group and draw his own pictures. When a group like this will give their intelligent musicianship to a single composition to the extent of forty rehearsals—it means almost a flawless exposition and interpretation. The Ravel was received by the audience with a feeling of tenseness and excitement followed by much applause.

Alpha Epsilon, honorary music sorority of the Cornish School, sponsored an original bazaar recently, fashioned on the lines of the old Flea Market in Paris. All kinds of things were on sale—china, pottery, books, music, pictures jewelry, linens, plants, gifts of all descriptions were sold, and the vendors were costumed in the same strange styles to be found in the original Flea Market. Beggars, strolling singers and musicians, artists, apaches, were to be seen mingling with the crowd, and an open air restaurant with a typically Paris bill of fare did a big trade. A dance hall in Montmartre style, and a one reel motion picture by the Cornish Players—an apache melodrama—were among the side shows. The money raised will go to a scholarship fund Alpha Epsilon is sponsoring.

Franklin Riker, head of the voice department, gave a lecture in the Cornish Theatre on Voice Training, demonstrating with some of his pupils, and also giving a group of four songs himself. A large audience of voice teachers and students attended. Mr. Riker, since going to the Cornish from New York three years ago, has established a splendid reputation throughout the Northwest both as concert artist and teacher.

Seattle, Wash.

(Continued from page 7)

of all musical conversation, and if there were no other number on the series, it would be a successful one.

Another excellent concert, was that sponsored by Cecilia Augsperger Schultz in her matinee musicales, given at the Olympic. Marie Montana, lyric soprano was presented to a finely discriminating audience and won many rounds of hearty applause, in approval of her delightful interpretations and beautiful voice. Her explanatory remarks before her aria (Bizet's I Pescatori di Perle) and all her foreign groups were especially appreciated. Miss Montana had as her accompanist Myron Jacobson, Seattle pianist, who gave her understanding accompaniments.

The Spargur String Quartet, now the oldest ensemble organization of its kind in the United States, opened its fifteenth season of concerts with a program which began with the Haydn fifth quartet, op. 76, and ended with the Glazounoff G major quartet. A group of smaller numbers interspersed these two well rendered compositions.

Mendelssohn's oratorio, Elijah, was chosen by Alexander Wallace as the first offering of the current season of the Seattle Philharmonic Society. Mr. Wallace conducted the oratorio in a musicianly manner and the choruses responded capably to his demands. Sara Peabody, soprano; Lucile Morrill, contralto; H. R. Sorbo, tenor, and Dr. A. H. Grauman, baritone, were the soloists, and Rachel Stickelman, pianist, and Walter Reynolds, organist, were the accompanists.

The Children's Symphony Concert was devoted to such works as featured the brass sections of the orchestra, and Mr. Krueger again delighted his youthful audience with appropriate remarks about the works in hand, as well as about the history of the development of these instruments.

The Norwegian Male Chorus, under the direction of Rudolph Moller, attracted a large audience to its concert. August Werner, Norwegian baritone, was the soloist, and the chorus sang several selections written by Mr. Moller which made the program the more attractive.

Several of the more advanced students of the Cornish School were presented in a splendid mixed program at the Cornish Little Theatre, December 6. Those participating were from the classes of Berthe Poncy, Ella Helm Boardman, Peter Merem-blum and Franklin Riker.

Phi Mu Alpha, men's honorary music fraternity of the University of Washington, presented the second of its series of five American Composers' Concerts at Anderson Hall, December 4. These concerts are attracting wide attention for their uniqueness. This particular program was titled The Classicists,

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Los Angeles Thrilled by Milstein's Playing and Rodzinski's Conducting

Other Symphony Programs Delight Large Audiences—Columbia Opera Closes Successful Season—Numerous Recitals—Notes of Interest.

LOS ANGELES, CAL.—The third symphony pair of concerts presented an interesting program. Halffter's "Sinfonietta" opened the program. It was airy, fanciful in content and well worked out, although the Allegro Giocoso was suggestive of a composition very popular with the bands in London a few years ago called "Eplers Whiskers." The leaders of the different string groups were placed around the conductor's stand for their work together. This number and the Respighi Church Windows, which followed, were both new to Los Angeles. The Church Windows was quite the most important work on the program musically. Ray Hastings had a heavy organ solo in this number and both he and Conductor Rodzinski received an ovation at the close. Rimsky-Korsakoff's Scheherazade closed the program. This brilliant composition is a favorite with symphony orchestra audiences. De Buscher, Bronson and Borisoff each had solos and distinguished themselves as usual.

The third popular concert the Sunday afternoon of December 3, had Lajos Shuk, cellist, as soloist. He played the Solomon Rhapsody of Ernest Bloch. This Jewish Rhapsody like all Hebrew music was laden with melancholy. It is an important work and Mr. Shuk played with a rich resonant tone and undoubted musicianship. The orchestral part of the program opened with the prelude to Act One of Lohengrin, followed by The Ride of the Valkyries from Die Walkure both of Wagner. The Scheherazade was repeated.

Amelita Galli-Curci sang at the Philharmonic Auditorium December 3 under the L. E. Behymer management. The usual large and enthusiastic attendance was noted.

November 24, Ignaz Friedman, the great Polish pianist, appeared at the Philharmonic Auditorium under the Behymer management. Added to a marvelous technic he has extraordinary musical intelligence and he threw a spell around his hearers. He opened with a Mozart Rondo, a gem of perfection in rippling runs and delicate nuances. The Bach-Busoni Chaconne was in direct contrast. Eight Chopin numbers followed. Also Schumann's Papillons, Liszt's F minor Etude, Four Balkan Dances by Tadjewicz, Debussy's Soiree dans Grenade, closing with two Viennese Dances. Many encores were given. He presented practically flawless playing, running the gamut of moods. The audience was large and enthusiastic.

The church of St. Vibiana was crowded to the doors on the evening of November 24, when the new organ was inaugurated by Bishop Cantwell. Frank H. Colby, organist of the Cathedral, was specially honored at the close of the inauguration and played a short program.

The Old Opera House in the Latin Quarter of Los Angeles was again crowded to the doors when the Community Opera Company gave Faust. The performance was a great success.

L. E. Behymer is giving a new Polytechnic Course of artists at the Polytechnic High School. Ora Hyde, soprano, and Arthur Johnson, tenor were the artists of the second of the series, December 4.

Sherman Hill gave the sixth of his series of lectures on the History and Art of Singing, December 6 at the Friday Morning Club.

At the annual meeting of the Mount Washington Center, the musical program was given by George Liebling, famous pianist, and William E. Johnson, well-known bass-baritone, giving compositions of Mr. Liebling.

The fifth pair of symphony concerts presented what was possibly the finest and most inspiring program of the season thus far. The opening number was the Strauss Suite of Der Burger als Edelmann. Never before played in Los Angeles, this work interested because of the wonderful orchestration rather than from any remarkable musical worth. Dr. Rodzinski filled it with all the interest that comes from his beautiful and fiery readings, and it was received with vociferous applause. The high lights of the program, however, were Beethoven's Fifth Symphony and Stravinsky's Suite from The Fire Bird. In the former Rodzinski was at his brilliant best, and was rewarded with cheers and bravos which recalled him again and again. The Fire Bird was also notable and introduced for the first time Ilse Rodzinski, at the piano, as a part of the orchestra; her work attracted the interest of the hearers.

Nathan Milstein, Russian violinist, was soloist in the Glazounoff concerto in A minor, and his work was so brilliant that the no-encore rule was broken for the third time in the history of the orchestra by the clamorous demand of the audience, and he played a Paganini Caprice as an encore. Even then the audience stormed for several minutes.

The fourth popular concert opened with Smetana's Overture to the Bartered Bride, which sparkled and glowed under Rodzinski's baton in a wholly charming fashion. Don Quixote (Strauss) followed; this gave Ilya Bronson, the first cellist of the orchestra, opportunity to show his artistry and beautiful tone in the cello obligato, which he did, winning an ovation for his work. The viola obligato was played by Emil Ferir in his usual masterly manner. The work of the orchestra as a whole excelled, if anything, that of the first performance of this work. Alexander Kosloff, young Russian pianist on the staff of the Hollywood Conservatory, was soloist of the day, playing the Grieg concerto. His work was especially fine in the first two movements, and he was received with cheers and bravos. Kosloff is very young, but with each succeeding appearance and increased maturity, his playing takes on added tonal depth and meaning, as well as greater technical skill. Excerpts from Berlioz' Damnation of Faust closed a most delightful program for which Dr. Rodzinski was recalled again and again at its close.

The third week of the Columbia Grand Opera Company continued with the excellent work of the first two weeks notwithstanding the traces of fatigue the singers were beginning to show. Singing a grand opera role is exhausting in the extreme and one wonders how this comparatively small cast will endure a season of twenty solid weeks. It is difficult to differentiate in the work of the individuals as each has done excellent work. Seldom does one see such a well balanced cast of stars. Even the small parts were made to mean something, and the young singers all revealed themselves as well chosen. Monday night in Rigoletto, Tina Paggi again scored as Gilda, as did Barra and Parigi, as The Duke of Mantua, and Rigoletto respectively. Tuesday night Gennaro Barra again made one of the biggest successes of the season as Chenier while Frigerio and Sharlow scored as Gerard and Maldalena. Alicia Muma, a comparative beginner, gave a very poised and interesting Countess de Coigny. Her interpretation was good and she sang with excellent voice. She made the part stand out. Scattola, as usual, made whatever he did important.

Wednesday evening, Myrna Sharlow again appeared in Il Trovatore as Leonora, scoring with her magnificent voice and good looks. The greatest interest centered around the Azucena of Louise Caselotti, whose extreme youth was put to a severe test in this heavy role. Her intelligence and intuition carried her over, and her interpretation of the role was one of the high lights of the evening. Parigi, as Count di Luna, sang excellently the role of the villain and, of course, Piccaluga as Manrico was a sensation.

Thursday evening Paggi again appeared in La Traviata, where she again held the spotlight, notwithstanding the excellent work of the rest of the cast.

Friday night brought a double bill, Cavalleria Rusticana and Pagliacci. In the first Santuzza was taken by a new singer, Patricia Robazza, who made an excellent impression Barra was Turiddu and Fiorella the Alfio. In Pagliacci Myrna Sharlow made a charming Nedda, much applause was won by Piccaluga as Canio and by Parigi as Tonio. The Saturday matinee gave Caselotti another chance with Carmen of which she made the most. Her reading of the wayward heroine was, if anything, a little more poised and quite a little smoother, without losing any of its vitality. Leota Castello replaced Paggi as Michaela, and the work of the entire cast was well balanced and uniformly excellent. Lucia di Lammermoor, Saturday night, closed a season which artistically was a decided success. Paggi, as Lucia, completed her conquest of the opera goers, Barsotti as Edgardo, Frigerio as Lord Ashton and Spada as Bide-the-Bent were all excellent. Two things were demonstrated during the three weeks season of the Columbia Opera Company. First that opera beautifully staged, sung and acted with a well balanced cast could be produced for a comparatively small price per ticket. Of a quality as good as the best, where no one need feel shabby in business clothes. It also showed that while there are several opera clubs in Los Angeles and vicinity, numbering thousands of members and much clamoring for "Opera for Opera's sake," and notwithstanding the hundreds of students and amateur opera singers in our midst whose technic as well as singing could be improved, the only use Los Angeles seems to have for opera is as a social function or a clothes parade. The opera at the Biltmore drew fair audiences; they should have played to packed houses with what they were offering. The audiences night after night were made up of the

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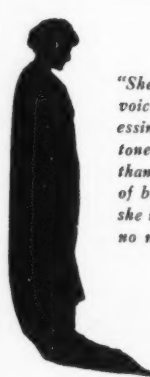
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real musicians and singers of the city. The company is now on tour.

Jascha Gagna, Russian violinist and a new member of the Philharmonic Orchestra, gave a recital in the Philharmonic Auditorium December 4 before a large audience which demonstrated his exceptional attainments.

The English Singers, of London, again appeared at the Philharmonic Auditorium, December 22, under the auspices of the L. E. Behymer offices. They drew, as always, a packed house. Their program of folk songs, madrigals, carols and motets were sung exquisitely and they received an ovation. On Sunday afternoon they gave another program of Christmas Carols.

Pro Musica presented Nina Koshetz, Russian soprano, in a recital at the Biltmore Ballroom for their first public program this season. She gave a most fascinating program, chiefly Russian songs by the leading composers of the day, full of the mystery and fire of Russia.

December 16 the Cecilian Singers, a women's chorus composed of the music teachers from the elementary and high schools, gave their first concert at the Polytechnic High School Auditorium. John Smallman being absent, they were directed by Cecil Marshall.

The Woman's Lyric Club, J. B. Poulin, director, Mrs. Hennion Robinson, accompanist, gave the first concert of their twenty-sixth season at the Philharmonic Auditorium early in December, assisted by Lajos Shuk, cellist, Robert Bowen, baritone, Marjorie Teitsworth, flutist, Mary Teitsworth, soprano, Margaret Crist, soprano, and Ruth Howell. The chorus seems to have gained a richer tone, and the contraltos are more in evidence. Their work was marked by their usual finish and the program was well chosen and interesting.

On December 12 the Orpheus Club, a men's chorus under the direction of Hugo Kirchhofer, gave the first concert of their twenty-fifth season at the Philharmonic Auditorium.

Bullock's Chorus gave a Christmas concert at the Broadway store, December 21, under Dr. Bruce Gordon Kingsley. Ethel Graham Lynde is giving a course of operatic lectures at the Shakespeare Club in Pasadena. Mrs. Lynde's lectures are beautifully presented, entertaining, instructive and thoroughly artistic. In La Tosca, December 12, she was assisted by Dr. Carl Omeron, tenor, and Myrtle Aber, dramatic soprano.

The Artist Students Endowment presented Ruth Wilson, violinist, and Margaretha Lohmann, pianist, with Dorothy Robinson accompanist, in a program at the Cortile Lido Salon, in the Hollywood Knickerbocker Hotel, December 20.

The Smallman a Cappella Choir has returned from its tour, laden with laurels, having sung in twenty-eight different states. At the Shrine Auditorium, the Los Angeles Oratorio under the direction of John Smallman gave Bach's Christmas Oratorio and Handel's Messiah was given at the same place. Mary Lewis, the popular operatic soprano, was soloist in the Messiah. Clemence Gifford, alto, Fred Scott, tenor, and Tudor Williams, baritone, were also soloists. Dr. Carl Omeron, tenor, was soloist in the Bach oratorio.

John McCormack sang at the Santa Monica Church in Santa Monica at Midnight Mass, Christmas eve, admission being by ticket only.

Romona Little, western manager of the National Music League, has gone to New York.

James Bever Norris, basso cantante, one of the recent additions to the National Music League, has been giving very successful concerts under the league's management up and down the coast.

The violin pupils of Lizetta Kalova gave an interesting recital at the Hollywood Conservatory on December 20.

George Liebling, pianist and composer, has written two new songs to words by Mrs. Ralph Waldo Trine: Three Gifts and Spring in Manhattan. Mr. Liebling is giving many programs in the neighborhood as well as teaching and writing. Many of his pupils are from other states, some of his New York pupils following him here.

Pupils of the Schubert Conservatory of Music gave a concert at the West Ebell Auditorium on January 2. The Schubert Conservatory Orchestra, C. J. Schubert, director, assisted.

B. L. H.

Kortschak's Lecture Course

Violin Teaching is the subject of a lecture course which Hugo Kortschak is giving, and which started on January 6. The object of this course is to communicate to young teachers the results of Mr. Kortschak's long experience and research and to present all the phases of violin teaching in a systematic way.

Special stress is laid on the ways of teaching beginners, the most difficult and responsible stage of teaching which is unfortunately covered so often by young teachers well prepared for playing but little prepared for teaching.

Besides his heavy teaching schedule, Mr. Kortschak has played in recital and chamber

music recently in New Haven, Conn., New York, and Waterbury, Conn. Future dates include New Haven, January 23; Albany, February 6; Middletown, March 16, with a mid-west tour early in April.

Dr. Lyman Presents Carmen in Concert Form at Syracuse

Dr. Howard Lyman recently conducted the Syracuse University Chorus of 200 voices in a performance of Bizet's Carmen in concert form, at Crouse College Hall, Syracuse University, assisted by Horace Douglas, or-



Photo by Barnard, Syracuse

DR. HOWARD LYMAN,
conductor of the Syracuse University
Chorus.

ganist, and a cast composed of four well known operatic and concert artists—Jeanne Laval, Carmen; Dan Gridley, Don Jose; Earle Spicer, Escamillo, and Virginia George, Micaela—and six local soloists—Arthur W. Hawkins, Zuniga; Francis McLaughlin, Morales; Helen Riddell, Frasquita; Ethel Binnington, Mercedes; Charles Holcomb, El Remendado, and Stewart Chapell, El Dancaïro.

According to the Syracuse Post-Standard, the chorus gave a spirited and inspiring performance, which frequently aroused the audience to a high pitch of enthusiasm. William H. Tuckley, critic, further declared that Dr. Lyman was fortunate in having such capable vocalists to call upon; that Mr. Douglas with his organ accompaniment added much to the enjoyment of the evening; and that Dr. Lyman conducted with his usual vigor and the enthusiasm of the large audience must have convinced him that his long and arduous work in preparing such a pretentious musical treat was certainly appreciated.

Isidor Goodman stated in the Journal that Dr. Lyman, directing the chorus and aided by splendid solo talent and finished organist support, produced Carmen in a manner that won for him and his organization new triumphs. "There was the required blend of choral tone, sagacity of musicianship in conception, and thrilling exhibition of acute voice differentiation in the ensemble phrases," said he. "For so large a body of singers voiced in unison, the clarity of diction and tone enunciation was remarkable. The chorus was in rapport at all times with the interpretations of the leader and impressive and reliable in the support of those taking the leads."

Bohnen Studying With Bachner

Michael Bohnen, of the Metropolitan Opera, is working daily with Louis Bachner in Berlin. The entire Berlin press comments in terms of the highest praise on the present condition of Bohnen's voice.

Bohnen has been appearing in Marietta, of which the hundredth performance was given in Berlin. Of his singing the B. Z. am Mittag (Berlin) said: "Michael Bohnen as Napoleon III, a magnificent performance and singing at his best. The song in the last act, interpreted with subtle art, had to be repeated."

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American Opera Performances

(Continued from page 6)

MADAM BUTTERFLY, JANUARY 7

At the Casino Theatre, the second performance of the American Opera Company was Puccini's *Madam Butterfly*, with practically the same cast which presented it on previous occasions in New York City. Cho-Cho-San was sung by Cecile Sherman, who acquitted herself admirably. Her aria, *One Fine Day*, was most effective. Charles Hedley sang Pinkerton with romantic fervor. The balance of the cast included, Harriet Eells, Edith Piper, Tom Williams, Mark Daniels, Walter Burke, Howard Laramy, George Gove, and Raymond O'Brien, all of whom added to the fine performance. Isaac Van Grove was responsible for a smooth performance.

YOLANDA OF CYPRUS, JANUARY 8
(See story on page 7)

CARMEN, JANUARY 9

A good cast of young, fresh voices was heard in *Carmen* at the Casino on Thursday evening. The performance went with much verve and much praise is due the *Carmen*, Bettina Hall; the Don Jose, Charles Hedley, and the excellent Micaela, Nancy McCord, who is the possessor of a lovely lyric voice, which she uses very artistically. These three also acted well and were ably assisted in making the performance enjoyable by John Uppman as Morales; Willard Schindler, the Escamillo, and Winifred Goldsborough, a Spanish dancer.

MARRIAGE OF FIGARO, JANUARY 10

The American Opera Company put tragedy aside on Friday evening, and in a setting of silver, white, and black, brought to life the gay comedy of Mozart, his *Marriage of Figaro*. The vocal intricacies of the score were met with such spirit that they seemed to be not at all formidable, and the humor of the piece—timeless as it is—was as fresh and whole-hearted as one could wish it. The entire performance was rollicking, but never once even touched the dividing line of buffoonery.

Nancy McCord's Suzanna was the vocal high light of the evening, and was applauded heartily by Madame Marcella Senbrich, a famous Suzanna of other days. Margaret Stevenson was an imposing Countess, and sang her role beautifully. Figaro, as Peter Chambers pictured him, was a genteel fellow, and Cecile Sherman was a delightfully amusing Cherubino. Mark Daniels gave a dignified performance of the Count and Helen Golden's Marcellina was pleasant. All the minor roles were also well characterized and ably sung.

Willard Rhodes conducted.

Harcum Trio Gives "Concert of the Highest Order"

"Packed House Greets Harcum Trio" was the headline in the Uniontown, Pa., Morning Herald of December 11, following the Trio's concert in that city the previous evening, and,



Photo by Kubey-Rembrandt

THE HARCUM TRIO,
Edith Harcum, pianist; Mischa Mischakoff, violinist, and Willem Van den Burg, cellist.

according to E. S., critic of that paper, "it was a concert of the highest order."

The program opened with the Brahms C minor trio, opus 101, their playing of which "convinced the audience that here was a combination of solo artists whose talent and individuality made possible a perfect harmony of tone and interpretation." This number was followed by solo groups by each of the artists. Willem Van den Burg, who also is solo cellist of the Philadelphia Orchestra, "revealed the technic of the real musician;" Edith Harcum, head of the Harcum School in Byrn Mawr, Pa., also well-known as concert pianist, "gave evidence of her training with Leschetizky," and Mischa Mischakoff, also well-known in concert work, "won his audience with his exquisite rendition" of his violin solos. Schubert's *Moment Musical*; Hymn to the Sun by Rimsky-Korsakoff, and Granados' *Spanish Dance* by the trio were "the culmination of an altogether delightful performance," concluded the Morning Herald.

In addition to this concert, the Harcum Trio fulfilled engagements this season in

Kingston, N. Y., on December 3, and in Bristol, Conn., January 12. January 27, they will play in Asbury Park, N. J.; February 10, Greenville, Pa., and 27, Moorestown, N. J.

Grace Leslie Soloist With Toronto Mendelssohn Club

Already announced to appear in Hudson, N. Y., and Oswego, N. Y., on February 17 and 18 respectively, the Toronto Mendelssohn Choir has now engaged Grace Leslie for



GRACE LESLIE

February 21. The popular contralto will sing *The Verdi Requiem*.

The States of New York, Maine, Connecticut and New Jersey will hear Miss Leslie this month. Last month she sang in Webster, Mass.; Maplewood, N. J.; Boston, Mass.; Pittsburgh, Pa., and Philadelphia, Pa. In the latter place she made her debut with the Philadelphia Civic Opera Company as Hansel in *Hansel and Gretel*.

Grace Leslie sang the contralto role in Simon Bucharoff's one-act opera, *Lovers Knot*, at the New York Liederkantz Club on January 11.

Further Operatic and Concert Successes for Rachel Morton

The success of Rachel Morton with the Covent Garden Opera Company needs no further substantiation, yet so glowing are the reports just come to hand of her appearances on tour as Elsa in *Lohengrin*, that we cannot resist quoting from a few of them.

The Birmingham, England, Post, thought that the performance of *Lohengrin* was notable for Miss Morton's very beautiful singing as Elsa—"She had a most exquisite feeling for the contour of her phrases, while her intonation was impeccable. She sang expressively throughout one of the longest parts in opera, yet sang so musically in every way as to let us feel that the emotion in her singing sprang from the soul of the music." The Scotsman, Edinburgh, declared that the soprano's Elsa was admirable, dramatic, yet never overdone, that vocally it was always true, and charming in quality, while the Daily Record and Mail of Glasgow noted that she gave proof of able histrionic powers.

One of Miss Morton's first engagements following her return to this country was in joint recital in Chicago with Jacques Thibaud, French violinist, in the Kinsolving Morning Musicales series at the Hotel Blackstone, Maurice Rosenfeld stating in the Daily News that both artists gave great delight and pleasure to the many music lovers who filled the hall. Of the soprano, he wrote that she sang with smooth lyricism, with poetic conception and with vocal purity. In the Evening American, Herman Devries declared that he was thrilled out of his morning's calm by the performance of this beautiful young singer, "her radiant personality, voice of warm, sensuous, yet refined timbre, that easily traces a mood or expresses an emotion, diction of perfect clarity, equally pure in any language, and the gift of winning her public."

Piatigorsky Concert "Huge Success"

Piatigorsky, famous cellist, continues to win success everywhere he plays on tour. After his appearance in Peoria, Ill., B. F. Todd wired Concert Management Arthur Judson as follows: "Have no words to express delight in Piatigorsky concerts. What an artist he is."

The cellist was equally successful in Winnipeg, Canada, one of the telegrams received by the Judson Management reading as follows: "Piatigorsky played to sixteen hundred people here last night (January 8), which was the coldest recorded here since 1922. Temperature thirty-five below zero. Concert huge success, and public and critics acclaim it as one of the very finest ever given here. Artist played four extra numbers, including Beethoven Variations."

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(Continued from page 29)

BACHAUS A REAL EVENT

The real event of the concert was Wilhelm Bachaus' masterly playing of the Brahms D minor piano concerto. In a very enjoyable and finished performance of Beethoven's juvenile first symphony, Dr. Unger was especially successful.

Robert F. Denzler, conductor of the Municipal Opera House, gave a concert with the Philharmonic Orchestra, showing his sound and much appreciated artistic qualities in the concert hall. His program also contained a new composition, namely, a cello concerto by Paul Höffer, a gifted young Berlin composer. Its rather dry and uninteresting first part is followed by a more impressive finale, in which a wonderful choral melody by Bach, treated as a theme with variations, is not only welcome to the listeners, but reveals a higher flight of the composer's imagination. Adolf Heiner played the concerto most artistically. The other soloist, Nica Cunelli, from Paris, contributed coloratura arias by Mozart and Stravinsky with better vocal means than interpretation.

Two new works graced Michael Taube's third chamber orchestra concert. One was also a cello concerto, by Günther Raphael, one of the most noted younger talents in the less radical German camp, a representative of the right wing, as it were. This was clearly and adequately performed, for the first time, by Eva Heinitz.

Well written, in an academic manner, it is influenced by Reger, lacks strong creative urge and is not very entertaining. The other was a cycle of religious poems by the great Spanish-Hebrew poet, Yehuda-Halevi, which has been set to music for a six-part a cappella chorus by Erich Walter Sternberg. A composition of rather severe and noble character, it is imbued with genuine religious feeling. Taube gave an admirable performance of the difficult and weighty work, and Leo Rjansnieceff distinguished himself as a singer in the several solo episodes.

RACHMANINOFF IN BRUNO WALTER CONCERT

Bruno Walter's third symphony concert had a rather conventional program. Devoted to Russian compositions, it comprised Stravinsky's Chant du Rossignol, Tchaikovsky's fifth symphony, and Rachmaninoff's piano concerto in C minor. The entire program was conducted by Walter in the exuberant romantic style characteristic of him and befitting these compositions. General interest was centered this time not so much on Bruno Walter as on Rachmaninoff, who gave a magnificent performance of his concerto. A few days earlier the great pianist had enchanted a large audience with his fascinating Chopin playing. Dr. Ernst Kunwald's last symphony concert contained only two Beethoven works, namely the ninth symphony, in a performance of extraordinary vigor, precision and animation, preceded by the Choral Fantasy in which Dr. Kunwald played the piano solo in masterly style, at the same time conducting the chorus and orchestra, a brilliant feat in the art of conducting. Dr. Kunwald also conducted the orchestra in a concert given by Sidney Rayner, tenor of the Paris Opera Comique. This singer is endowed by nature with a voice of altogether exceptional quality. In a number of French and Italian arias he gave convincing proof of the power, beauty and charm of his singing. Nevertheless one gets the impression that the artist has not yet arrived at the maximum of his possibilities, and that more complete technical mastery will give a wider scope to his rare gifts.

Gina Pinnera, well known in America, was

heard in a song recital. She impressed her listeners by the fascinating charm and power of her soprano voice, earning much applause and several encores.

A FINE YOUNG CROP OF PIANISTS

A dozen or so piano recitals call for a few critical remarks. Franz Osborn is steadily developing a pianistic art of very high rank and in some respects has already achieved a most impressive power. His playing of Stravinsky's Petrouchka came near perfection, and so did four valuable and interesting new piano pieces by Heinz Tiessen. His playing, too, of Beethoven's Appassionata was of unusual excellence. Nicolai Orloff's pianistic art charms by a hardly surpassable technical finish combined with good taste and musical instinct. Also Paul Schramm's piano playing is distinguished by dazzling brilliance and musical intelligence of a high order. Leonard Shure, a highly gifted young American pianist, who made a very successful debut last season, gave renewed proof, in his recent recital, of his exceptional pianistic talents and the high degree of development he has already reached.

Three young pianists, Natalie Weissmann, Baerbel Andreae and Miriam Allen gave a joint concert with the Philharmonic Orchestra, skilfully conducted by Heinz Bongart from Meiningen. Three concertos, by Mozart, Chopin and Tchaikovsky, were performed. The Misses Weissmann and Andreae show fair talent and excellent pianistic training. The young American artist, Miriam Allen, however, is by far the most advanced of the three. She quickly gained the sympathies and even admiration of her listeners by her brilliant, captivating and highly finished performance of the Tchaikovsky concerto. Wilhelm Kempff has now attained the rank of a real master. His playing is marked by an impeccable technical equipment and by a marked individuality that reminds one of Gieseking in expressive power, though it is totally different in manner. His Bach playing is delightful in its limpid clarity. Beethoven's op. 101 received a very fine interpretation at his hands and he also showed his great powers in an astounding performance of Brahms' Paganini Variations.

SCHNABEL AND FLESCH PLAY CHAMBER MUSIC

A few words may suffice for once, in praise of Artur Schnabel and Carl Flesch,

Philadelphia

(Continued from page 29)

NEW YORK PHILHARMONIC-SYMPHONY

The third concert in the Philadelphia Series of the New York Philharmonic-Symphony Society given in the Academy of Music on January 6 brought a triumph to the conductor—Willem Mengelberg—and to the assisting artist—Alexander Brailowsky—Russian pianist; if one may judge from the ovation accorded them by a large audience.

To Mr. Stokowski may be given a considerable amount of credit for developing to a high degree a real musical appreciation and a discriminative musical culture, though Philadelphia has for many generations possessed scholarly and talented groups of musicians but has now grown to huge audiences which are instantaneous in their appreciation and applause despite the fact that the renowned leader of the Philadelphia Orchestra would have them refrain from hand clapping. One may agree that such an evidence of showing delight is most inadequate, as for instance after Mr. Mengelberg's interpretation of Strauss' Tone-Poem, Don Juan, and Mr. Brailowsky's playing of Chopin's E Minor Concerto. Complete silence would be very effective and some are thus impressed, but how carry that impression to the performing artist until telepathy is fully developed?

Mr. Mengelberg's reading of the Don Juan was above all of utmost clarity, the superb beauties of the lyric themes strongly contrasted with the forceful dramatic episodes, and while some may object to the slower tempi towards which Mr. Mengelberg inclines it can be emphatically stated that the gain is greater than the loss as thus not a detail of the complex score is missed.

Mr. Brailowsky's playing of the Chopin concerto won him instant recognition, for applause interrupted even before the close, and he was obliged to pause after the Allegro to bow in acknowledgment. The work, distinctly pianistic, more like a solo with orchestra accompaniment, gave ample opportunity for the player to show his beautiful singing tone, his sense of tonal relationships, poetic feeling and wholesome rhythm which pulsed through the entire performance.

After the intermission came Tchaikovsky's "Fifth" to which Mr. Mengelberg gave a highly individual reading, a characteristic being the gradual approach from a slow tempo to the height of an accelerando so that one anticipates a climax by means of this distributed tempo. Whether this is always convincing is a matter of temperament, not altogether musicianship. It is however quite certain that the interpretation

who gave a wonderful performance of Reger and Mozart sonatas as well as Beethoven's Kreutzer Sonata. It was a revelation of the highest art and one of the great events of the season.

Evel Stegemann is now counted among the cellists of distinction, and his recital fully corroborated the reputation he is enjoying. The program contained Rachmaninoff's cello sonata, the Saint-Saëns concerto and some smaller pieces. Of Mischa Elman's recital I heard only the Mendelssohn concerto, played with an enchanting perfection and with the simplicity of a great master.

Ernst Mehlich, conductor of the excellent Baden-Baden orchestra and well known to the international visitors to this favorite German watering place, will spend the winter in America as conductor of the German Opera Company. He intends to devote three programs of his Baden-Baden concerts, during the summer 1930, to American orchestral music, and during his American tour he will make a point of coming in contact with American composers for the purpose of finding interesting works to produce.

MILHAUD AND HONEGGER PREMIERES

Modern French music is the great fashion this season in the German opera houses. Milhaud is the prime favorite, four of his works having been performed this winter at the Berlin State Opera and in other cities. A fifth work has recently been given for the first time in Mannheim, namely La Brebis Égarée, which was performed in Paris without success a few years ago. This "musical novel," as it is called, is an experiment not devoid of originality. Dramatic effects are intentionally neglected and an attempt made to create epic poetry on the stage. Three women are shown reading a novel and instructing the listeners as to the contents of the following scenes. There is a certain similarity here to Stravinsky's method in King Oedipus. Notwithstanding a number of impressive details, however, the work was not much relished in Mannheim.

Honegger, also, is frequently performed in Germany. His symphonic Choregraphique, Skating Rink, had its world premiere at the Munich opera, where Heinrich Kroll is in charge of the ballet. The performance, however, seems to have been more impressive than Honegger's music, whose monotony and lack of color were criticized in several Munich reports. HUGO LEICHTENTRITT.

of the symphony was one of the finest ever given in Philadelphia, and it evoked such continuous rounds of applause that Mr. Mengelberg returned repeatedly to bow and include the orchestra in his acknowledgments.

CHAMBER MUSIC

At the fourth meeting of the Philadelphia Chamber Music Association, held on January 5, the London String Quartet made its second appearance in this season's series, thus showing the very high estimate which the association places upon their work.

The members of the quartet are John Pennington, violin; Thomas Petre, second violin; Philip Sainton, viola and G. Warwick Evans, 'cello. Their program was attractive, composed of the beloved classics with the exception of Frank Bridge's transcription of the Londonderry Air interspersed between Haydn's Quartet in D, opus 64, No. 5, and Brahms' stupendous Quartet in C minor, opus 51, No. 1.

The Haydn number was beautifully played, showing a studied consideration and a keen understanding of the content and style of the sonata form as expressed by this great composer of almost two hundred years ago. Noticeable in the opening measures was the fine tone of the second violin, which, while blending perfectly with the other instruments yet had a distinctive quality, though never obtrusive. The andante cantabile was notable for the exquisite tonal beauty produced, and also the musical sentiment so well expressed as to mark each member of the quartet as an artist.

The Brahms work, heavy and complicated in its scoring, was magnificently played. The Allegro was taken at great speed but was clean and finished in phrasing, while the Romanze was a fine interpretation of lyric expression as found in Brahms' songs. The Allegretto nicely balanced in tempo was an artistic preparation for the vigorous and stirring Finale completing a splendid performance of this difficult work. Frank Bridge's transcription was skilful in harmonization and pleasantly tantalizing in mere suggestions and sudden disappearances of the melody until at the close, the first violin sings it through, and here Mr. Pennington's lovely tone was heard to great advantage. A large audience recalled the players many times, warmly applauding each number. M. M. C.

New England Conservatory

Concert

A Legende for harp and organ, of Alfred Holy, former harpist of the Boston Symphony Orchestra, was performed on January 10, by advanced students in Jordan Hall of the New England Conservatory of Music. The harp was played by Artis deVot, of Boston, first harpist of the Conservatory Orchestra,



MAESTRO GUARNIERI

principal conductor of La Scala, Milan, under whose direction La Vestale was brilliantly revived, Guarneri proving a wonderful exponent of Spontini's music. (See story on page 7).

who is well known in New England as a harp soloist. The pianist was Vera Melone, of New Concord, O. Mr. Holy was for many years a popular teacher at the conservatory, and the audience was appreciative of this work.

Other numbers from the classical and modern repertory were performed by Nora Gill, of West Roxbury; Gertrude Harvey, Brookline; Malcolm Mark, Arlington; Dorothy Dummer, Rockport; Elizabeth McGowan, Enfield, Conn.; Ruth Greer, Gales Ferry, Conn.

Van Vliet Scores in Providence

On December 6, Cornelius Van Vliet, cellist, played in Providence, R. I., with the University Glee Club and scored a splendid success. The Tribune said: "Cornelius Van Vliet, cellist, was the soloist and was the most delightful player of the cello that has been heard here in many a moon. Sure and agile, delicate in shading to the finest possible musical point, he delighted his audience and received from them overwhelming approval." The Journal was likewise favorable: "Mr. Van Vliet showed himself a master of technique, and a player of taste and judgment. He chose his program to show the possibilities of the instrument and his performance was successful."

Reception for Glazounoff

A reception was tendered to Alexander Glazounoff by the directors of the Juilliard School of Music at the Institute of Musical Art on the evening of January 8.

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When Reinald Werrenrath recently sang in Chicago for the first time in several seasons, judging by the people who "packed into the back of the Studebaker Theater about as tightly as sardines and considerably more warmly" (Daily Tribune), he certainly had no need to doubt his popularity



REINALD WERRENATH

in that city. The Evening American declared that he was still the same conscientious, sober, very masculine and sympathetic artist as at his past appearances, that his public was highly pleased with everything he offered, and the Daily News stated that his stage presence was imposing, his manner ingratiating, and his vocal technic artistic.

"He has a thoroughly masculine voice and is truly a singer of manly songs," said the Evansville, Ind., Press, explaining that 3,000 music lovers who heard Mr. Werrenrath in the second of the Evansville Musicians' Club concert series indicated this impression of the famous American baritone. It was further the opinion of this critic that the singer's charming informality and intimacy and his satisfying artistry held his audience throughout the program, while his diction in both German and English was outstanding, each word being distinctly heard at any point in the auditorium. An equally emphatic excerpt from the Evansville Courier reads as follows: "Virile, he-man songs; sentimental, smoothly-modulated tunes; dramatic, operatic airs—Reinald Werrenrath, most popular of American baritones, demonstrated his ability to sing any of them in a manner that could hold his audience utterly attentive."

Orloff's Many Dates

Nicolai Orloff has been enjoying a busy tour abroad. During September he made appearances in Norway and has been re-engaged for the sixth consecutive tour next season.

In October he gave three concerts in Helsingfors, two in Reval, three in Riga and Warsaw (all completely sold out and he was immediately re-engaged for April), six concerts in Holland, including The Hague, and a very fine success with the Amsterdam Concertgebouw Orchestra in Rotterdam. He has been re-engaged for another tour next fall. November 10, he played in Paris with the Orchestra Symphonique, having an especially fine success with the Chopin concerto. November 19 he was heard in Geneva, Switzerland.

From November 13 to December 8 he had sixteen concerts in Great Britain, including the Halle Orchestra, Manchester, the Reid Orchestra, Edinburgh, the London Piano-forte Society, and he played in London for the Queen of Spain and her mother, Princess Beatrice of England.

December 12 marked his Berlin recital, and on the 17th he appeared with the Societe Philharmonique of Paris. December 21 found him sailing on the S. S. Berlin for a fourth tour of the United States.

Winners of Newark Piano Contest

A contest of pianists was held in Newark, N. J., under the auspices of the Newark Festival Association on January 7, to select an artist to appear at this year's festival, which will be directed as usual by C. Mortimer Wiske. There were twelve contestants, and the general standard of excellence was exceedingly high, so high indeed that four of the contestants had to be requested to play off what appeared to be a tie. In the end there was an actual tie, and after consultation with Mr. Wiske it was decided to split the award so that the cash prize would be divided, and both artists would appear at the concert. Charles Naegele, noted pianist, who was chairman of the judges, made an address in which he commended the excellent art, courage and the sporting spirit of

the contestants, and announced as the two winners, Dorothea T. Morelock of Maplewood and Robert Riette of East Orange.

Copeland Opens Own Managerial Bureau

George Copeland, who for the last two seasons has been appearing before the concert world under Arthur Judson's banner, has organized his own exclusive Concert Management Bureau in New York, and has retained G. A. Baldini to conduct and devote his entire time and services to the furtherance of his artistic interests. When asked why he had made this change, Mr. Copeland said: "While I was more than happy in my relations with my former managers, I felt that by creating my own bureau, of which I was the sole interest, I could be in closer personal relation with the local concert managers throughout the country. I feel, and have always felt, for that matter, that this ideal can be accomplished only by doing precisely as I have done, and because of the fact my manager will not have any other artists to look after other than myself, he is naturally in a position to cooperate with the local concert managers and render them the service I have always wanted them to have in connection with my artistic appearances in their cities. I have known Mr. Baldini since the days of the Boston Grand Opera Company, with which he was associated, and this goes back to 1909. Mr. Baldini has all the qualifications and background which I deem necessary in a manager, and I am confident that he will conduct my busi-



Photo by Apeda

GEORGE COPELAND

ness in the manner I desire it to be conducted."

When asked what he was going to do for the remainder of this season, Mr. Copeland said: "As you know, I appeared in my annual Carnegie Hall concert on December 1, after which I appeared twice in Boston. I am now going to Palm Beach, and after numerous private engagements there, I shall take a little rest before my departure to Europe."

Detroit Philharmonic Children's Series Enjoyed

James E. Devoe, manager of the Detroit Philharmonic activities in a group of cities including Detroit, Flint, Lansing, Kalamazoo, Grand Rapids, Cleveland, Buffalo and Toronto, reports keen interest in the young people's concerts of the Detroit Symphony Orchestra in various cities. In his numerous Philharmonic concerts throughout the circuit Mr. Devoe makes the visit of the Detroit Orchestra an annual event unless previous arrangements have been made.

During the present season the orchestra, with Ossip Gabrilowitsch as conductor and soloist, opened the Cleveland series and appeared in Toronto, Flint, Kalamazoo, Lansing and Grand Rapids. That the children's concerts are appreciated is evident from the following letter received by Mr. Devoe from the Toronto Board of Education:

Toronto, December 9, 1929.

I beg to inform you that the following resolution was passed by the Board of Education at its meeting held on Thursday, December 5, viz:

"That the Board tender a very cordial expression of thanks to the management, conductor and performers of the Detroit Symphony Orchestra for their courtesy in providing such a beautiful concert for the pupils of the schools of Toronto, and also to Miss Edith Rhett for her preliminary talks explanatory of the program."

"The board believes that the best tribute to the pleasure given by the orchestra was the rapt attention paid to the music by the audience of twenty-seven hundred children which filled Massey Hall; and that this was largely due to the preparatory talks given by Miss Rhett and the supervisors and teachers in the schools before the concert."

Yours very truly,

W. W. PEARSE,
Business Administrator
and Secretary-Treasurer.

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Noted Soloists Participate—Other Notes

OMAHA, NEB.—Mendelssohn's Scotch Symphony was the chief item on the latest program offered by Sandor Harmati and the Omaha Symphony Orchestra. This graceful and mellifluous opus received at Conductor Harmati's hands an illuminating interpretation, one which revealed its melodic and rhythmic wealth in clear perspective. Very pleasingly were its themes intoned, very skillfully its elements balanced and contracted, and very deftly its parts blended and woven into a rich musical fabric. Conducted entirely without score, it added still another number to Harmati's long list of successes. Other works performed on this occasion were the Danza Piemontesi by Sinigaglia, Saint-Saëns' Danse Macabre, a Symphonic Dance by Grieg, and Autumn, from a ballet by Glazounoff.

A presentation of Handel's Messiah by a chorus of one thousand voices was the unusual experience enjoyed here this holiday season. Prof. N. J. Logan, dean of the University of Omaha Conservatory of Music, was the director, and Reinold Werrenrath, baritone; Else Arendt, soprano; Lilian Knowles, contralto; and Edward Kempton were the soloists. The orchestra was recruited from the ranks of the Omaha Symphony. Prof. Logan showed himself thoroughly equipped for an undertaking of such magnitude. His knowledge of the score is complete, and the expression of the emotional content is facilitated and assured by an entirely adequate command over the technique of conducting. From beginning to end he remained in easy mastery of his various forces, directing the purely orchestral portions with vigor and precision, and providing discreet accompaniments for the four soloists. Notwithstanding its immense size the chorus gave no impression of unwieldiness. On the contrary, it seemed an alert, keen and flexible body, making its many entrances with security and following the conductor's indications with praiseworthy unanimity. The quality of the massed vocal tone was especially pleasing.

The soprano, Mme. Arendt, acquitted herself with distinction, singing her part in a way which showed full command over the manifold technical and musical problems involved. Lilian Knowles, the contralto, also proved herself well grounded in classical traditions. Mr. Kemp, the tenor, fitted well into the general scheme.

As was to be expected, Mr. Werrenrath proved a tower of strength in the baritone part. Full-voiced, authoritative, polished, his singing showed the work of a real artist and measured up to every expectation.

NOTES

The opening program of the Friends of Music, an important local organization, presented Mary Nash Crofoot in a piano recital. This gifted and interesting pianist performed Beethoven's sonata, op. 31, No. 3, Schumann's Fantasy Pieces, several Chopin numbers and a group of modern compositions. A large audience received Mrs. Crofoot's offerings with very noticeable pleasure.

The Society for Grand Opera in English presented the Strauss comic opera, The Bat, under the direction of Thea Moeller-Herms, on November 12. The leading parts were taken by Keene Pettengill, Helen Gerin, Vera Fuller, Rudolph Helgren, Helga Wykoff, Lebarnd Wykoff and Henry Fleming, who gave a good account of themselves both from the standpoint of vocalization and histrionics. The orchestra, under the direction of Rudolph Seidl, performed excellently. An audience of ample proportions rewarded the artists with much applause.

Ruth St. Denis and Ted Shawn, whose beautiful art seems to deepen and become more spiritualized with the passing years, gave a memorable performance at the Technical High School on November 19. It was a superb art which this pair revealed, an art born of complete mastery over technical details, of fine imagination and supreme devotion to the cause. A quartet of very superior musicians furnished the musical settings.

Vladimir Horowitz was presented in a piano recital by the Tuesday Musical Club at the Knights of Columbus auditorium. In a program opening with the Bach-Busoni Organ Prelude and Fugue in D and a capriccio by Scarlatti, and ranging through a trio of Brahms pieces and a generous Chopin group to numbers by Prokofieff, Liszt and himself, Mr. Horowitz demonstrated technical attainments of an entirely transcendental order, and musical, poetic and imaginative gifts which belong in quite the same lofty category. His program was replete with thrills, which resulted partly from superb musical effects and partly from scintillant virtuosic brilliance. Such players truly are born, not made.

August M. Borglum presented his niece,

Jean Borglum, in a piano recital on November 25. MacDowell's Eroica Sonata was the principal work on the program, which also contained classical numbers and a group by Spanish composers.

J. P. D.

Pinnera "Sensation" in Oslo

On December 1 and 2, Gina Pinnera opened her current European concert tour with performances as soloist with the Philharmonic Orchestra in Oslo, Norway. Issay Dobrowen, conductor. Arne van Erpekum Sem, writing in the Oslo Tidens Tegn of December 3, described the American star's first appearance as follows:

"Gina Pinnera sang two arias with orchestra. That is to say—it ended with four. The young, rising star took the audience by storm. Her splendid voice, which is as imposing and radiant as her appearance, was received with tremendous excitement. Mme. Pinnera is at the beginning of her career, but she has already won a famous name in America. Her wonderful, beautiful, ringing voice is so remarkable that she will also soon have the Old World at her feet. She pours forth generously from her great store of capital, but she will soon find that the interest alone will be enough to attain all she wishes. Her first appearance in Oslo was a sensation."

Marianne Genet's Compositions Programmed

At the first concert of the season of the Pittsburgh Male Chorus, Harvey B. Gaul, conductor, the program contained a new composition by L. M. Genet (Marianne Genet), well-known American composer, entitled Sea Love, with lyrics by Grace Thompson Seton who was present for the occasion. Miss Genet accompanied the chorus in the presentation of her work, which is inscribed to the Pittsburgh Male Chorus. According to the Post-Gazette, it is "a striking new work," and so well received was it on this occasion that it had to be repeated.

Other works by this composer, The Wind Blows Over the Violets, and I Dream at Set of Moon, were programmed at a local artists' recital recently given by the Wilfred Munk Music Studios of Watertown, N. Y.

La Forge-Berumen Studio Notes

The weekly La Forge-Berumen musicale over WEA, on January 2, was presented by Kathryn Newman, who sang with fine style and intelligently applied her beautiful soprano voice to the artistic interpretation of her songs; Harrington van Hoesen, who revealed exceptional proficiency in diction and interpretation, in addition to a lovely baritone voice, and Frank La Forge, who showed his usual mastery of the keyboard. Two new songs of his, Contemplation, dedicated to Mr. van Hoesen, and Far Away, were programmed.

Mr. van Hoesen was heard in recital at Town Hall, New York, on January 16, accompanied by his teacher, Mr. La Forge.

During February, Dr. W. J. Henderson will conduct a series of lectures at the La Forge-Berumen Studios.

Prince of Wales Has Hart House Quartet Records

The Prince of Wales paid a compliment to the Hart House Quartet, the Canadian musicians who have been giving recitals in England and on the continent recently. To mark his appreciation of their efforts, the Prince has accepted two gramophone records made by the quartet of French Canadian melodies and has sent a delightful letter expressing his thanks for the gift.

The quartet left for the Canadian Maritime Provinces on January 6, where they were engaged to play in Halifax, Wolfville, Truro, Sackville and Moncton. In February they will fulfill engagements in the United States.

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MUSIC IN THE SCHOOLS and COLLEGES

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This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

WHAT COMPANY SHOULD MUSIC KEEP?

Some Considerations as to the Appropriateness of Music in College and College Preparatory Courses

By Will Grant Chambers

(Continued from last week's issue)

If it were necessary to develop the cultural value of music further, one might call attention to the social element involved in the school or college orchestra, chorus or glee club. Many of us have observed and commented upon the transformation of the school spirit, of the attitude of the ordinary pupil toward school life, due to the recent developments in public school music in our larger cities. The program of the composite all-high school orchestra at the Dallas meeting of this organization two years ago was not only a revelation but an inspiration to most of us. The work done locally in the high schools of the United States which made possible that epoch making program, means nothing less than the establishment of centers of culture of the finest type in the high schools of the United States. And this refinement refers not merely to taste in music, but also to increased appreciation of everything that goes on in an American secondary school. The influence of the public school music movement in the United States upon the attitude, the conduct, and, I believe, also the character of our secondary school population, has been revolutionary. The benefits of all this on the preparatory school level will be transferred to the college as this generation moves up.

The values of college studies are not often thought of in preparatory terms, inasmuch as they commonly represent the final stages of education rather than initial ones. However, music may easily be shown to have large preparatory values in the three aspects of (1) prerequisite subject matter, (2) technical skills, and (3) the stimulation of all-round development and balance. One who is to enjoy to the full, whether as performer or auditor, the rich musical heritage of our day, will gain from music on the college level much in the nature of prerequisite knowledge in both the theory and history of the art. To the performer the prerequisite knowledge will be supplemented by technical skills, habits and attitudes of an instrumental sort. And, finally, the all-too-passive intellectual routines of college life will be enriched, humanized, and socialized by musical appreciations and enjoyments which cannot fail to assist in the development of poise, the broadening of human interests, the integration of personality, and the direction of development into wholesome channels. No people since the ancient Greeks seem to have had a due appreciation of the place and value of music in higher education. To them it was not merely the central factor of the curriculum, but it was a dynamic which suffused and vitalized their entire educational program. At intervals there have been sporadic efforts to revive the old beliefs in the efficacy of music and to demonstrate its values in practice, but failure was too often the result because of a too-intellectual treatment on one hand or a too-practical one on the other. For two thousand years we have been groping in the dark for an adequate understanding and appreciation of music as an educational factor which seems to have been perfectly clear to the Greeks. There seems to be great promise of a rebirth of the old Greek conception and practice in the experimental programs of some of our best modern progressive schools which are using the broad undifferentiated field of music as a source of motivation, invention, interpretation and general vitalization for the whole school program. The Greeks made it such and more throughout the whole range of education.

What has been said of the values of music on the college level applies equally to its place in the preparatory curriculum. Both to the college preparatory student and to the boy whose formal education ends in a secondary school, music has an intrinsic value. It is a new interest for the leisure hours, a sedative for the weary overworked brain, a stimulus to flagging enthusiasm, wherever one's lot may be cast. To the great mass of young Americans music in the high school means the last opportunity to learn how to utilize and enjoy the products of that art whose development in recent years is one of the wonders of the new America.

The practical values of music in the secondary school need only to be mentioned. Hundreds of boys, and many girls as well, are paying the expenses of a college education by means of the income from their musical skill in band, orchestra, choir or solo performance. Others are enjoying the advantages of travel by the same means. To many the beginnings of a professional musical career may be traced to musical interests and abilities developed in our schools.

All the cultural values of music attributed to the college may be applied equally to the secondary school. A culture of an age or a people can be developed only through the assimilation of its cultural materials, and varies as those materials vary. This accounts for the distinctive cultures of ancient Greece, of the Renaissance, or of modern America. No art has given us such a wealth of stimulating materials producing such an insistent demand for the improvement of esthetic tastes, as has music. It would be the greatest of our educational absurdities not to grant to music a place in our secondary curricula proportional to its place in the life and interests of the times.

As to preparatory values, it is at once easily apparent how any prerequisite knowledge, instrumental skill, and general all-round development due to music on the secondary level leads directly to the mastery and enjoyment of music on the college level and in later life. Music has produced the finest and most difficult techniques of any of our arts—techniques which challenge the patience and skill of the most able, and the mastery and application of which yield the greatest satisfactions possible in any kind of educational effort. College entrance requirements have always stressed the intellectual at the expense of the emotional and volitional life. If human life is to be a period of appreciation as well as a period of intelligent action, there must be a large place in the secondary as well as the higher levels of education for the cultivation of the arts of which music is the chief, from the point of view of reading the depths of human nature and blending and integrating the varied impulses, reactions and ideals of the student. Out of the vague feeling of life of the individual are the various and divergent aspects of consciences and conduct differentiated, and only in the unity of a wholesome emotional state can a stable personality be built.

A college student needs not only foundation facts, scholastic interests, properly mastered tools of learning, and a keen intelligence, but he also needs sanity, balance, self-control, an habitual emotional tone, all of which should characterize an ideal atmosphere or background of living and learning in college or elsewhere.

If, as some have asserted, the balance of powers, the integration of personality, and the stimulation of all-round growth are to be found in the proper balance of the organic energies and in the direction and coordination of the emotions rather than in mere intellectual stimulation and association, surely these years of the upper "teens", the years of later adolescence, afford us our great opportunity to use music as a primary means of integration and of growth. For these are the years in which the energies are more abundant and more in need of coordination, the emotions more rampant and unregulated, the longing for enjoyment more keen and the ideals in a state of flux awaiting the appeal of the strongest influence to either mould them into wholesome lifelong pleasure-giving ideals of the adult level, if properly used, or, otherwise, to arrest them in their condition of trivial immaturity as permanent means of excitement, unrest and nervous waste.

Summing up then, so far as the place of music in the modern college curriculum is concerned, if in the general college course there is to be any provision for what has been known as culture, that place should be taken by the arts which are prominent in the life of our time. And first among the arts comes music (1) because of its age-old and deep reaching appeal to our most powerful emotions, and (2) because it is now the most universal of all the arts, affecting us both in our hours of work and our hours of

leisure. Let those who will continue the study of the ancient languages, literatures and philosophies, as means of culture. They have their place. But the masses of those who seek preparation for life through a college course will find more to refine their taste, to direct their conversation into clean and worthy channels, to fill their leisure hours with wholesome, creative and enjoyable reflections through the study, practice, and appreciation of the arts which are most prominent in the life of our day. This truth is all the more fundamental because these arts are the modern developments, refined by science and popularized by intercommunication, of those older ones that have always appealed to the imagination and contributed to the satisfactions of men in all ages.

Likewise, if any place is to be given to elective subjects in the practical curricula of vocational and professional colleges, should not music share the field with the

older and academically more respectable studies which have been used heretofore as esthetic leaven in the heavy mass of utilitarian material?

What I have just said applies also to the preparatory program of studies. If music is to have a place in the college curriculum it must be included among the preparatory subjects to provide continuity with the work of the elementary and intermediate schools. Its intrinsic, practical and preparatory values, its influence on the development of organic unity, mental poise and integration of character, and its contribution to the fund of wholesome and stimulating life-interests must all be kept in mind and brought out. Let music be given the place of honor and influence to which it has long been entitled, and let it no longer be regarded as the recourse of men who should have been women and who lack the intellectual power to wrestle with the so-called heavier subjects!

Music in the Rural Schools

By Hattie S. Parrot,

(State Department of Education, Raleigh, N. C.)

The truth of the old adage which states that "the fundamental wants of man are food, shelter, clothing, and music" is as acceptable today as in the days of the philosopher who gave expression to the wise saying. Believing this, our responsibility is clear. Each institution or organization represented in this conference of music supervisors has a definite program in music education, the practical working out of which tends toward meeting some phase of the fundamental need. Among these the State Departments of Education must share in the responsibility for universalizing music education, or making possible the opportunity for every child in whatever situation to receive as a portion of his education adequate training in music.

In order to realize the ideal set up, it is necessary to view the situation as regards the responsibility from a most practical standpoint. For we should be aware not only of the need but also of the importance of making provision for this phase of education in each and every school system working under the guidance and direction of the State Department of Education. The extent to which this provision is made depends largely upon the viewpoint of those in administrative positions. We must first know and feel the relative importance of the school subjects which now make up the curriculum. We must also be clear on our criteria for evaluating the outcomes of education. Margaret Naumburg, in her excellent new book entitled *The Child and the World*, starts off with a discussion of the question "What do we want from Education?" The terms of our measurements outline the content; our knowledge of the normal development, physical, mental, emotional, and social of the individual at different age levels, helps us to determine what we want from education; and this in turn influences the scope and the placing of the emphasis in the school curriculum.

The administrator in public school work today must believe in the importance of music in the growth and development of children if the progress and achievement in this subject is comparable to that of other important school subjects, and if the school program or curriculum is to be based upon the fundamental needs of children. To live richly now and to grow into a richer, fuller life every child must have some knowledge of music, must have the opportunity to enjoy and interpret music, and must even so have the opportunity to give expression to creative work in music. This is an actual and fundamental need on the part of children and the school program must include the acquisition of musical knowledge, the appreciation of music, and the creative activity on the part of the pupil, as important phases of music education.

As the situation usually works out wherever this viewpoint is present there is a satisfactory and well-balanced curriculum in the schools, provided, of course, the necessary funds for the development of the program of school subjects are available. Wherever this viewpoint does not prevail, it is apparent that the emphasis is placed on other subjects thought to be more important.

Since I know more about the work in North Carolina than of any other state or section, it might be of interest if I outline the work of the State Department of Educa-

tion in the attempt to meet the responsibility for music in the rural schools.

First, the state course of study for both elementary and high school outlines for the grade desirable attainments in music. Carefully selected texts suitable to the methods and attainments outlined are available for use in the schools. A course in music appreciation is prepared and promoted throughout the schools of the state.

The supervisory programs of the rural school supervisors of the state provide for community sings, music clubs for both patrons and pupils, glee clubs, school orchestras, bands, and choruses, and group singing. Contests in music are held annually during the commencements and in addition to this there are county-wide music festivals, and local and county contests in music memory and music appreciation.

National Music Week is observed in a few of the schools.

Phonographs and pianos are a part of the equipment in many schools.

Letters and bulletins offering detailed outlines of some phase of the course in music are sent to principals, supervisors, and superintendents at intervals during the year. These also include lists of professional texts dealing with methods of teaching music. These letters, bulletins, etc., are for the purpose of offering information as well as stimulation to further efforts.

In the certification of elementary and high school teachers there are required credits in music for all certificates of the higher class, and credits in music are listed as optional for the lower class certificates. Music teachers and supervisors of music are required to furnish special credits in music for certification. In keeping with these requirements the teacher training institutions of the state provide courses in music for the students and teachers in training.

The requirements for standard elementary schools include a stated proportion of the time on the daily schedule to be given to music and the use of the texts by the individual pupils in the various classes for instruction.

Some of the most satisfactory results from the program as outlined and promoted by the State Department of Education are those shown by the development of music education programs carried on in a number of county school systems. For instance, Durham County employs two full-time music supervisors for the rural schools and public school music is taught in all schools in the county. No teacher is eligible to do grade work in the schools of the county unless she has had training in public school music. (The school authorities here are in agreement with Martin Luther's attitude concerning teachers; it is said that he would not look with favor upon a teacher who could not sing.) Buncombe County employs a special supervisor of music whose work is the improvement of the program carried on by the public school music teachers in the rural schools. Mecklenburg County and Pitt County employ music teachers to work in certain schools of these counties. A number of the large-type rural schools located in other progressive counties employ full-time teachers of public school music for the grades.

In the music appreciation course outlined as supplementary to the regular public

MUSIC IN THE SCHOOLS AND COLLEGES

school music course and promoted by the State Department of Education for the past five years there were enrolled last year 20,000 children from the rural schools. In addition to the pupils, hundreds of patrons "listened in" when the programs in music appreciation were given at the schools. The rural schools are represented in the contests in music held at North Carolina College for Women at Greensboro during the spring of each year. In all the large-type rural schools which have installed moving picture machines the slides showing the words and music of our State Song are available for use. Printed leaflets giving the words and music of the song as arranged for our music appreciation program and adopted by the State Legislature of 1927 are distributed to rural schools.

While these items from the reports of work accomplished are encouraging, they are also useful in bringing about a realization of the fact that we are only just now at the start in making provision for public school music in our rural schools and that it is yet a tremendous task.

In meeting the responsibility the State Department of Education needs an enlargement of the program for the promotion of music in the rural schools which calls for additional and special funds for carrying on the work. In order to offer the opportunity for more adequate training in music to each of the 450,000 children now enrolled in our rural schools (and this is over 66 2/3 per cent of the total enrollment for both urban and rural schools) we need the full-time services of a well-trained supervisor of music who has the ability to coordinate the present forces at work in the interest of music education in the state as a whole, and to organize and promote a state-wide program of public school music bringing this phase of public school education "up and out" and into its rightful relation to, and position with, other important school subjects which make up the curriculum designed to aid in the all-round development of the individual child.

With state supervision of public school music, and as the state and local funds for improved schools increase, the content of the course of study will be improved and enlarged and will more nearly function in the life of the rural school in that the grade teacher will eventually teach music as well as she teaches reading, writing, and other subjects. There will be an increasing number of public school music teachers in rural schools of the approved type, and a program of county supervision of music which will unify and coordinate the work of the several schools of the county system. Through and by this plan the work in music training for boys and girls in the rural schools will, with the years, be raised at least to the plane of present achievement in other school subjects.

In summary the following would seem to be progressive measures in meeting our responsibility:

1. Directing attention to music as an important part of the school curriculum and working toward an increase in funds for special direction of the work in music.

2. Improving the content of the school music courses and adapting the methods of instruction to the needs of modern education.

3. Requirements for more extensive training in music to meet certification needs for grade teachers.

4. Providing for further and more adequate promotion of music through the services of a special supervisor of music working from the State Department of Education.

5. Requesting an increase in funds in the budget for state-wide supervision of music in rural schools.

6. Becoming more and more mindful of the needs of little children as regards music and an understanding of the influence of music in the realization of each worthy objective in education.

Bringing these measures to function in real life situations necessitates an attitude on our part which is best expressed in this quotation: "Everyone realizes as he grows up that the things which stand out in childhood are the things one loved to do. The happy experiences are the ones which have lived in joyful memory. (What child does not, if properly guided, love to make music, and where is the child who is not happier in the appreciation of music?) It is such joy in good and fine things which serves to quicken the spirit and enrich the life of every child. If it is association and day by day contact which creates in the spirit of the child a love for the best in life, can we do more to bring this about, in part at least, than to see to it that music which brings joy, happiness, and satisfaction, is a fundamental part of his daily living, his program of growth and development?"

Edward Johnson on School Music

"If the youngsters in schools got their music as they do arithmetic—not looking at it as a possible profession, but as a form of culture—then the problem would be solved."

So says Edward Johnson, tenor of the Metropolitan Opera Company. The problem he wishes to see solved is the development of more creative artists in music. Fine and beautiful music is made available to everybody today in such easy ways that there is less incentive for individuals to study music in order to produce it for themselves, he fears. There is danger that we will take our music too much for granted and not do anything to develop it further.

Mr. Johnson would probably feel encouraged if he knew how much better musical education is in the public schools today than it was only a decade or two ago. Children

come up through the grades with a surprising knowledge of the great music of the past. They have some ability at sight reading—more ability than their fathers and mothers had at the same age. They participate in music memory contests. Many of them are stimulated to further music study so that they may play in school orchestras and bands.

It is because more and more educators and parents agree with Mr. Johnson, that children should have music as well as arithmetic as a part of general culture, that such good work is being done in many schools.

News From the Field

California

Colusa.—The Sacramento Valley Music Festival, scheduled in 1930 for Orland, will be held each second Saturday in May, it was decided, when twenty-five school principals met in Chico to discuss the affair.

Represented at the meeting was Willows, Orland, Princeton, Chico, Gridley, Live Oak, Marysville, Yuba City, and Sutter City. The organization also decided to elect its officers and select the next site on the first Saturday in April, and on the first Saturday in December, to vote on rule changes and other business.

E. P. Alwyn, director of the Princeton high school band, represented Princeton. The following numbers were chosen for the competition:

Class A Band, Princes Juan Overture (Saint-Saens); Class A. Orchestra, Morning, Noon and Night in Venice (Overture by Suppe); Grade School Orchestra, Royal Emblem Overture (K. L. King).

Illinois

Oak Park.—The Christmas program of the Junior-Senior Chorus and the Symphony Orchestra of the Oak Park and River Forest schools was held under the direction of the supervisor of music, Anton H. Embes, and assistant director Roy E. Dougan. The soloists were Helen Weiser, mezzo-soprano; Robert Clinton, baritone; Edward Sims, flute; Dorothy Johnson, violin; Ada McFarland, cello; and the accompanists were Evelyn Miller, Harriet Hill and Roberta Savler. The program was as follows: Overture to Mirella (Gounod), soprano solos, Until (Sanderson) and My Love is a Fisherman (Strickland); Symphony, C Major (Jupiter), Allegro moderato and Menuet (Mozart); flute solo, By the Brook (Wetzger); baritone solos, Calm as the Night (Bohm), and Jesu Bambino (Yon); March from Tannhauser (Wagner); Christmas carol, Joy to the World (Handel); by the audience, chorus and the orchestra; choruses from the Messiah (Handel) and the Glory of the Lord, O Thou that Tellest Good Tidings to Zion and Surely He Hath Borne Our Griefs, trio, Liebestraum (Liszt); violin, cello and piano; choruses from the Messiah (Handel), Lift Up Your Heads, O Ye Gates, and Hallelujah.

Noted Educators

PETER WILLIAM DYKEMA,

Professor of Music Education at Teachers College, Columbia University, was born at Grand Rapids, Mich., in 1873. He graduated from the University of Michigan in 1895 and studied voice with Franz Arens of New York. In addition to the study of theory with Frank Shepard, Prof. Dykema was a student at the Institute of Musical Art in Berlin, Germany.



Mr. Dykema is recognized as one of America's foremost music-educators. He has had a wide and most practical experience. In 1896-98 he was teacher of English and German at Aurora, Ill., High School. Following this Prof. Dykema's activities included: The principalship of preparatory school at Indianapolis, Ind.; Director of Music at the Ethical Culture School, New York; Professor of Music, University of Wisconsin, Madison, at which time he was also chairman of public school music and Director of the Madison Choral Union.

During 1918-19 Professor Dykema served as song leader and supervisor of singing S. A. T. C. in behalf of the War and Navy Departments. He has been professor of Music Education at Teachers College, Columbia University, since 1924, and has had wide experience along various lines including the presidency (national) of Phi Mu Alpha and the Music Supervisors' National Conference. As an author he is well known. His writing includes: Festivals and Plays, Music in its Social Aspects, School Music Handbook (Candiffe and Dykema), Myths and Legends, etc. For several years Prof. Dykema was special music advisor to Community Service, Inc., and, as has already been said, he is considered to be one of America's leading music educators.

Chicago.—Class piano instruction is given in Chicago schools at a nominal fee for each student. The plan has been put into operation by William Bogan, H. Wallace Caldwell, and Dr. J. Lewis Brown, director of music.

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(Continued on next page)

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MUSIC IN THE SCHOOLS AND COLLEGES

(Continued from page 45)

of children. The following interesting facts concerning class piano instruction were recently given out by the Chicago Board of Education from the statements of the principals of 306 schools regarding the classes now being held: 280 schools have 7,628 classes, 35 schools have no classes, 280 schools have 547 classes, 280 schools have sent 2,592 pupils to private teachers. The work has developed tremendously since its inauguration.

Patience was presented at the James Monroe High School. The performance was under the direction of Ira Hamilton, who is the chairman of the Music Department at this school. Other operas presented by the school in previous years have been Pinafore, Mikado, and The Pirates of Penzance. There was fine cooperation of the music, English, and physical training departments, and special art classes, which have been responsible for publicity, lighting, costumes, posters, scenery, and properties; the Girls' Glee Club, May E. Gordon, director, and the Boys' Glee Club, Anna Hoffman, director. The dancers, scene painters, and stage hands, are all chosen from the student body.

Minnesota

St. Paul.—The music department at the Maria Sanford High School presented Hia-watha's Childhood (Whitely) early in December. The performance was under the direction of Jennie B. Heck. The University High School Glee Club, in conjunction with the dramatic club, presented The Toy Shop, under the direction of Ruth Nethercott. The Glee Club, directed by Archie N. Jones, sang Tschakowsky's Russian Church Song; a Norwegian peasant song, arranged by F. Melius Christianson of St. Olaf's College, and a composition by Mozart.

New Jersey

Elizabeth.—The Chamber of Commerce Community Christmas Tree celebration was conducted on December 20. The Junior and Senior High School Bands, School Glee Clubs, and pupils from the elementary schools participated.

Forty-eight boys from the Jefferson High School, dressed in surplises formed a cross on the plaza. The various choruses from the schools were grouped about the cross thus formed with the members of the church choirs and musical organizations of the city.

Thomas Wilson, supervisor of music in the public schools directed the carol singing. Mr. Wilson has been going from school to school in the city and with the help of the music teachers in the various buildings has been teaching the carols to pupils in the elementary and high schools, so that each pupil was familiar with words and music of each of the Christmas songs. As was expected, several hundred pupils took part as members of the public school glee clubs.

New York

Utica.—The teaching of music appreciation in the Utica schools is being brought to the attention of teachers through a revised

course distributed by Bertha Deane Hughes, supervisor of music.

Recently teachers were given a series of talks upon music by Elbridge W. Newton, of Boston.

Mr. Newton told the teachers, among other things, that music appreciation is the most practical of subjects. When the pupils of today become citizens, ten will be listeners to music to one who sings or plays, said Mr. Newton, and thereby produces music.

Mr. Newton told the teachers the development of the ability to understand music makes better citizens, in that it promotes intellect and ability to think and emotions and ability to feel which produces good balance of character.

Music has, during the last few years, become in American life, a staple product, according to Mr. Newton. Last year the people of this country paid a billion dollars for music, half as much as for corn, almost half as much as for cotton, and more for music than for wheat.

For the intellectual appreciation of music, Mr. Newton advocates memorizing and practicing the following rules:

Fix your attention upon the tune. Follow it closely. Try to get every motive and period.

Also listen to the accompaniment. It is rhythmic, full-chord, melodic, or a mixture of all three?

Meanwhile your emotions will act automatically and will register faithfully the degree of pleasure given by the music.

Explain what is meant by "tune," wherever it may be found, either in piano or orchestra music.

Do not be discouraged if you don't get every motive and period. Keep trying.

Also listen to the accompaniment.

This mental act is subordinate to the melodic listening but get it if you can.

It is not so important that you get all the motives and periods as it is that through getting these motives and periods your mind is continually fixed on the melody throughout.

The cultural products will be sure to stick.

Illion.—Donald Wiederman has been chosen to represent Illion in the National Orchestra at the meeting of the Department of Superintendence of the N. E. A. at Atlantic City from February 23 to 28. Wiederman is a clarinet player. The judges at this meeting were: Dudley Foster, supervisor of music at Herkimer; Ruth Ainslie, special music teacher, North School, Herkimer; Mr. Prindle, principal, Illion; and F. Fay Swift, supervisor of music at Illion.

Albany.—An instructor in instrumental music in Albany public schools, Peter Schmidt, teaches boys and girls to play clarinets, cornets, saxophones, and a variety of other instruments. More than two hundred children, only a few of whom have even had private lessons, took part recently in an instrumental concert at Hackett High School, under Mr. Schmidt's direction. The Junior High orchestra, numbering 100; the school band, organized only recently, and about

sixty members of the cornet and clarinet classes, demonstrated the success of Mr. Schmidt's group teaching methods in the program they rendered.

The instruments played included the flute, oboe, clarinet, saxophone, cornet, trumpet, French horn, baritone, trombone, tuba, bass, violin, drum and piano. Boys and girls were represented in about equal numbers.

Learning to play some sort of instrument is of vast importance to any child, according to Mr. Schmidt, whether he plans to follow a musical career or not. "First of all, it provides pleasure and recreation for the player. It develops an appreciation of other people's playing and of music in general. And in this day when college bands follow football teams around the country, when music clubs at schools and colleges are big features of student life, and when so many private groups organized their own bands and orchestras, the ability to play an instrument is a big asset."

At school the pupils play only concert and classical music. "We teach them the fundamentals," Mr. Schmidt said. "At school they play no jazz, but what they want to play when they use their music for their own amusement is entirely up to them."

Rhode Island

Central Falls.—A "twin" orchestra has been discovered in Central Falls. Strictly speaking, the orchestra is not twins, but its personnel is; there are not two orchestras, nor is it necessary to look twice to see it.

An orchestra is in process of formation in the Notre Dame School, Fales and Fletcher streets, whose entire membership is more or less related. Eight sets of twins, sixteen boys and girls, have formed the orchestra. The only difficulty experienced by the conductor is his inability to tell the trombone player from the piccolo player, and vice versa.

The orchestra is rehearsing diligently, and as all members seem to have musical talent it seems to have a big future ahead of it. There are six sets of boys and girls who are referred to as the "Twin Sixes," and two sets of girls—it's just one big family.

New Teaching Material

Sally in Our Alley, a folk song play in one scene by Bertha Remick. A very short work in thirteen pages, well written in one, with an optional second part. Some dialogue. Junior high school material.

Chorale, Prize Song and Finale, from the Mastersingers, by Richard Wagner, edited and arranged by Albert Stoessel, head of the music department at New York University. The translation has been made by Mary DeHaven. Four-part arrangement, soprano, alto, tenor and bass, containing the beautiful melody of The Prize Song. Orchestra parts are available. Highly recommended, it is a beautiful thing, for junior and senior high schools.

School Operettas and Their Production, by Kenneth R. Umfleet, head of the Department of Public School Music, DePauw University, Greencastle, Ind. This new publication attempts to set down in a clear, simple

manner the steps that experience has shown to be the most effective way in assisting beginners to approach with intelligence one of the most popular activities of the school music department. There has been no attempt to make it exhaustive; in fact it has been made brief purposely, to be quickly read by a busy supervisor. The producing of school operettas is young, and a variable art, as those who have experienced will testify. This volume of 128 pages is a valuable addition to school music material and should be read by all supervisors. A fine piece of work done in a splendid way.

The Teachers' Edition of the Laurel S. A. B. Book, by Armitage. In the making of this book many factors have been considered. Only songs that are adaptable to arrangements that fall readily into the bass classification and tenor range have been considered. Arrangements have been made with one part on the bass staff that can be sung by the changed voices without strain in either direction. This is a fine book of 168 pages in which the arrangements have been made by such competent musicians as Harvey Worthington Loomis, Gladys Pitcher and Charles Repper, and have been made with full appreciation of the peculiar requirements of the changed voices. Careful attention has been given to the texts with respect to suitability of the music, accents, and vowel sounds on high notes, as well as for the content of the work.

Laurel Octavo.—The following numbers are announced: Linger, Lady, For a While (S. A. B.), by Redman; Folly's Song (S. A. T. B.), by Edmunds; Brotherhood of Man, by D. F. E. Auber; for boys' glee club, Tiritomba (T. T. B. B.), an Italian folk song arranged by Morten J. Luvaas; O Victorious People (T. T. B. B.), by Samuel Richards Gaines, begins with solo for two basses and works up to a fine climax; Lo, What a Branch of Beauty by Praetorius, edited by Stoessel (S. A. T. B.); The Foggy Dew (S. A. B.), Irish air arranged by Arnold, words by David Stevens, fine material; The Campfire by Pitcher (S. A. B.), words by J. Lilian Vandevere, solo and refrain, very good; Water Boy, well known Negro road-work song, arranged by Gladys Pitcher for S. A. B., should be very popular; Our Fathers' God Is With Us, from The Vision (S. A. T. B.), music by Samuel Richard Gaines, and text by Cordelia Brooks Fenno, trumpet obligato, fine piece of writing for advanced high schools, twelve pages octavo, highly recommended; Southern Memories (T. T. B.), an arrangement of plantation melodies for unison, and first and second tenor, also bass, introducing such songs as In the Evening by the Moonlight, Hear Them Bells, and Hard Times. A good arrangement to secure the interests of boys' glee clubs is Now Raise Your Happy Voices, music by J. S. Bach, arranged by Albert Stoessel.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

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EXPRESSIONS

Rudolph H. Wurlitzer Analyzes the Piano Business of Today and the Future—Some Basic Conclusions—Specialization, Individual Attention and Elimination of Waste the Keywords of Future Progress—The Piano Indispensable in Music

Is there hope for the piano? Too many are inclined to look upon the basic musical instrument as a thing of the past. The year 1929 was anything but prosperous for the piano. But there are other productions of the same values that show anything but prosperous results.

The year 1929 has much to show that is not encouraging, yet that does not mean that all industrials have met with the same fate. The piano is a necessity, for without music this life would be a drab existence. If music is in demand, the piano is the one instrument that will hold its own according to the demand for music. That much can not be denied by the most pessimistic. The piano, therefore, being the basic musical instrument, must in itself be something that is special, something that requires specialists to handle them, just as it requires training to play and make music.

We thought the player piano solved that most talked-of necessity, the making it easy to play the piano, but it is evident the people did not and do not want mechanical music. The piano that is with us is the "straight" piano that for a time was almost excluded from the commercial world, and yet about the same number of straight pianos were sold even during the days of the player piano, meaning thereby that the production of straight pianos did not decline in 1929, but the mechanical piano has passed, leaving that same music demand.

Confidence in the Piano

Let us listen-in to the head of the greatest music house in the world as to this. All give to the Rudolph Wurlitzer Company the place of honor in the manufacturing and selling of musical instruments. This being the case, let us hear what the president, Rudolph H. Wurlitzer, says regarding the piano, leaving other musical instruments aside, in so doing having regard for the radio as a musical instrument, which also carries the onus of being the destructive element that has created havoc for piano production. *Mr. Wurlitzer has confidence in the piano, and bases this upon the selling and demand for the piano for the year 1929.*

The Wurlitzer house has no complaints to make as far as the piano is concerned. Figures show that the two plants producing Wurlitzer pianos held to the figures very close to those of 1928. *In grand pianos there was a production of something like 9 per cent. above that of 1928.* The grands are made at the plant in Dekalb, Ill. The production of upright pianos at the North Tonawanda, N. Y., plant receded about 4 per cent. in comparison with the production in the same plant in 1928. Mr. Wurlitzer does not allow that these figures do an injustice as to the piano.

These results were obtained separately and distinct as to the other musical instruments manufactured and sold by the great Wurlitzer institution. With these results in mind there is found in the opinion of the head of the great concern the belief that the coming year will clarify the methods of selling that obtain as to the piano.

Specialized Selling Efforts

Mr. Wurlitzer believes that the piano requires specialized selling methods. There must be given the piano the same specialization that all other artistic productions require, and results must not be expected of piano selling efforts unless the piano is given the attention that a specialized production needs in the inducing the public to buy.

If there shows for the past year as many straight piano sales as were apparent during those days of

the automatic pianos, then can it be expected that with care and discretion in presenting the piano to the people, in the supplying the music demand for the basic musical instrument, those who sell pianos shall supply the wants in a business and musical manner.

Those who buy specialized articles seek for that knowledge and experience that will supply the lack of knowledge on the part of the buyer. The piano being a musical instrument, it follows that those who sell them must exhibit that knowledge those who are buying pianos through the music demand, and shall be able to give what is wanted.

The selling of the player piano was simplified because almost any one could play the mechanical music maker. Then it was easy to induce those without musical knowledge to succumb to the allurements of "any one can play it."

Today we find the piano standing alone as a musical instrument that must be played by hand. There is a small percentage of families with one in each household that is inclined to learn to play the piano. *The one who wants to play is that music demand we talk about.* But those who are of the musical inclination love the piano for its music, and that music created by human hands. So here we find a limited outlet, and therein lies the demand that must be met by those who retail pianos to do so as specialists.

Sideline Difficulties

The writer has for long felt that the piano could be combined in the selling of other musical instruments, but when one analyzes what has come to the dealers through this attempted combining of musical instruments must admit that the radio is a different article from that of the piano. *The radio does not require that specialized ability that the piano demands.* In other words, and this without endeavoring to belittle the profit-making of small musical instruments and the radio, piano salesmen are specialized distributors, while the radio, for example, does not require the same ability, but an entirely different kind of salesmanship. In fact, the radio has developed totally different methods in selling, while the piano has turned back a few pages and requires that same ability that sold pianos in years gone, or before the talking machine or the radio were introduced as musical instruments.

The talking machine and the phonograph now are just where the pessimists place the piano, forgetting that the piano can not be dispensed with as the basic music instrument and that the music that is a necessity cannot live without the piano. Remove the piano, the radio would sink into just that position as the recording instruments that make mechanical music, but not from or through the same causes. *The radio must have music to broadcast,* much of the broadcasting being the recordings that at one time made the talking machine so popular. But unless there be some instrument that can take the place of the piano as a producer of music, then must the piano remain just what it is, the basic musical instrument.

Piano Selling in the Future

The piano selling of the past will now be the piano selling of the future. Piano stores must be conducted along lines that characterized piano selling of the past, or before the advent of the player piano. During the old days piano salesmen had to be possessed of that peculiar ability that brings results through personal contacts. They will in the future take up that special quality in the ability to

sell that is required in a few industrial productions. It is just as hard to describe this ability as it is to describe the tone quality of different makes of pianos. Pianos must be of better quality tonally than as in the past. There must be an elimination of the destroying profit-making represented in wasted overhead.

The belief that large establishments are necessary in the arriving at profit-making results must be abandoned. The piano must be sold in small specialty shops, if one might so say, and the men who conduct the specialty piano shops must concentrate on pianos alone. If there be other music instruments sold, then that part of the business must be kept to itself, and under no circumstances should piano salesmen be allowed to think about anything but the piano.

Specialization the Keynote

It requires peculiar ability to sell pianos successfully. All must admit that. Pianos can not be sold through advertising direct—advertising is but an aid. Bargains will not supply the music demand for pianos. Rash talks that show little regard for the truth will not meet the demands of piano selling. *Specialization is the key note, the crux, of piano selling at this time.* The radio has slipped out of specialization—any one can sell radios just as it was claimed any one could play the player piano.

The piano dealer must arrive at decisions as to how he shall conduct his business. He must be part of the selling organization himself. It is hard to obtain piano salesmen. The dealer can not take on clerks to sell pianos—*there must be ability that is specialized, and this is born and not taught to those who try to sell.* The dealer to make a success must be in harness himself in the selling. He must supply the energy, the "pep" if we may so describe it, and then must follow that care in overhead that will dispense with all waste, and bring the sales of pianos within the demand, this music demand relying upon the musicians who teach or who play the piano by hand.

Eliminating Waste

All this is not the building to the great emporiums that have eaten up profits during the days of big productions, the days of the cheap pianos, when the piano could be sold as a piece of furniture and not as a musical instrument. The day may come when some genius will produce an instrument of piano tone quality that can be more easily played by hand, but that day is likely to be far away. Until then the piano of today must be relied upon, but only those who know the piano, who know how to sell it, who can be good enough business men to make profits through keeping the overhead down to that percentage where profits in cash are possible. *The time element in selling must be arrived at based upon time-buying from the makers, and then must follow the carrying of the inventories in such a way that nothing is wasted in applying the floor space within a rental that will carry the foundation as to overhead within the earning powers of the piano itself.*

By this is meant that the careless habit of piano dealers giving away profits in the disposing of instalment paper and paying a price for cash that is not within the keeping of the business as a profit maker.

The discount banks have absorbed much of the earning powers of the piano, but the careful dealer that utilizes this method of buying cash, and who has not built up his credit with his own home town banks to obtain necessary accommodations at a profit-earning price, can kiss his profits good bye when he ties himself up by spending his money before he has or can collect it.

There are many ways the piano dealer can arrive at profit making in piano selling. He must specialize, must concentrate, must work himself in the selling. The dealer with one salesman, basing his sales upon five pianos a week, with his overhead, his cash intake accommodated to his cash outgo, can make a beautiful and easy living as a piano dealer. The piano is not susceptible of huge development into distributions such as other products present, for

Piano and Musical Instrument Section

the distribution of the piano depends upon a natural music supply, and that demand is limited.

Piano "Shops"

Let us have *piano shops* instead of large and expensive emporiums that can not possibly be supported by the piano alone, nor can supplementary products bring about good profit-making as to the piano by allowing the concentration on the piano to be spoiled by the addition of other sellings that mess the mind up and make the piano secondary. When there is care in piano selling, the care that can be followed with the "COLLECT NOW" habit, then it can readily be seen the piano is with us yet, will remain with us, and nothing can kill it as long as the people demand music.

If the Wurlitzer houses can sell pianos, can bring a concentration that will give results such as shown by its president, then can other music houses do the same. But let us study the possibilities of the piano itself and alone, where there are no disturbing elements to that concentration that is so necessary to the selling of pianos. If the Wurlitzers can compel that concentration, and hold the piano to its own, there must be that demand for pianos that so many declaim does not exist. Yet the man who can sell pianos can do so with profit and ease if he will have a specialized piano store or shop.

WILLIAM GEPPERT.

Talk! Talk!! Talk!!!

There is an old negro spiritual with a recurrent line that complains that someone "scandalized ma name." This line incidentally might have been chosen as a working slogan by a good many in the piano business today. Certainly there is more chit-chat going on than actual attempts at selling. There is hardly a day passes but that complaints of some sort or another are relayed to the offices of the MUSICAL COURIER stigmatizing one dealer or another with practises verging on the unethical. The old style competition of the knock-down-and-drag-out variety is apparently with us again, much to the discredit of the trade. ¶ The silliness of this sort of competition can best be realized with the statement that most of these "knocks" are made known to the dealer by the prospect to whom the false or malicious statements were made. A good part of these "knocks" are so vicious and so obviously biased that far from prejudicing the prospect against a particular make of piano, they act as a boomerang against the salesman or the house circulating the slander. ¶ When will salesmen get the knowledge that it is not dispraise of competing pianos that makes the sale, but performance tests and exposition of the tone quality of the piano they are trying to sell? There is only one decent way of treating competition. It is not only the decent way, but the profitable one. Unless the salesman is actually ashamed of the piano he represents—and if he is he doesn't belong with the institution—there is no reason to concentrate sales talk on rival makes, even in disparagement. You cannot argue a prospect into a sale—because if you beat the prospect in the argument, in a spirit of rancor he is quite likely to turn to one of the competing makes to justify himself by action rather than in words. ¶ The music lover can not be bullied into a selection. The only way to convince him is to show the merits of the instrument in such a way that he will attain an admiration for the instrument itself. With this as an opening wedge, the barrier of price and terms proves not nearly so formidable. ¶ Also it is apparent that piano salesmen are talking too much. Give the piano a chance to plead its own cause and let your competitors claim what they will. Demonstrate, don't argue.

Credit Education

The Retail Ledger points out that one of the most encouraging signs pointing to an increase in the effectiveness of retail selling in 1930 is the announcement that the National Retail Credit Association intends to spend the sum of \$7,000,000 to educate the public to pay its bills more promptly. The article continues: ¶ "There can be no question of the fact that during the last decade the widespread increase of installment buying on the one hand and the more tempting terms offered by stores on the other have combined to make the general public more and more lax in its realization of its credit obligations. It is impossible to dam a stream and

then expect to get the same power several miles below the dam. Installment selling dams the stream of individual buying ability and thereby produces more power at the point where the dam is erected, but further on (in the months following the installment purchases) the ability to buy or to pay for what has been bought on credit is inevitably reduced. This does not mean that credit should be radically curtailed at the present time, for this might easily be disastrous to the economic situation of the country as a whole. But it does mean that (1) that increasing care should be exercised in the extension of credit, and (2) that more pressure should be brought to bear upon those to whom credit has been granted to insure their meeting their obligations promptly." ¶ Or, putting the matter more simply, Collect Now.

Commercial Arbitration

The growth of arbitration instead of regular court procedure in settling commercial disputes has grown at an astonishing rate. Much of this growth may be attributed to the educational and organizational work of the American Arbitration Society. It is not so many years ago that commercial arbitration was looked upon as a pleasing, but visionary proposition. Today there is a tremendous organization that covers the country. In the roster of the society are distinguished names that in themselves add an impressive note of prestige. ¶ The American Arbitration Association now maintains facilities for arbitration in some 1,700 cities. More than 7,000 who have made their marks in many fields of endeavor have volunteered their services as a national panel to serve without compensation when called upon as arbitrators. One of the best commentaries on the work and usefulness of the organization was recently voiced by President Hoover, who is also an Honorary President of the American Arbitration Association. President Hoover wrote: "Arbitration of commercial disputes in place of avoidable litigation increases business efficiency by promoting good will and mutual confidence. Expeditious, regular settlement of business controversies within industry itself by its own experts, is fundamental, but machinery is needed to make it effective. The American Arbitration Association provides a practical mechanism through which the method can be applied." ¶ With the continuance of the vast educational program which the association has been carrying on a vast increase in the use of the facilities and services offered by the American Arbitration Society may confidently be expected. The MUSICAL COURIER takes pride in the fact that it was one of the first papers to espouse the cause of commercial arbitration and helped those first visions to become practical realities.

The Fight Against Fraud

The campaign against commercial fraud which has been and is still being carried on by the Federal Trade Commission is one which holds great interest for every business man. This importance arises from the fact that fraud tends to shake the entire credit structure, destroy confidence, and make business more difficult for those conducting operations along approved and strictly legitimate lines. ¶ An interesting story of the method of operation and of the changing situation is told by W. E. Humphrey, Federal Trade Commissioner. The first gun of the campaign was fired in July, 1926. At that time it was estimated that the public was being robbed of more than 500 millions of dollars annually by downright and premeditated fraud. In a formal action brought in that month, the Federal Trade Commission brought action both against an advertiser and the publisher of a magazine that carried the advertising with "acts and practises that were to the prejudice of the public and the competitors of the advertiser." A few weeks later the advertising agency was included in a similar charge. ¶ A natural consequence of this change of front was a strong alliance of the publishers and the advertising agencies with the Federal Trade Commission and with astounding results. ¶ Commissioner Humphrey reports that "in many instances publishers have not only immediately cooperated in suppressing the advertising complained of, but have adopted stringent rules against the acceptance of all false, misleading and fraudulent copy. Many of these men have later reported to the commission that they have obtained more than enough honest advertising

to take the place of the other, and have increased their profits accordingly. Likewise, advertisers whose products have merit, appear to have benefited by discontinuing false and misleading claims. A number of them have discovered that they can sell more goods through honest representation." ¶ The statement is also made that in the past six months over 50 millions of dollars have been saved through the elimination of certain frauds. The report is concluded with the assertion that "the success of the campaign against fraudulent advertising is certain. How long it will take to stop fraudulent advertising can not be definitely determined. I believe that within a year 90 per cent. of those advertisements that are false and misleading upon their face will be suppressed."

New Advertising Appeals

Department stores generally, and especially those in New York, are utilizing a variation on an old advertising plea. Instead of advertising low prices as such, they are using "economy buying" in various forms as the basis of the new plea. For some time back Macy has been advertising that "It is smart to be thrifty." Wanamaker's recently advertised that it is economical to shop there at Christmas time and all the time because the store pays less rent, it buys for cash and in volume. Hearn states that it "saves you money because 102 successful years backs up our guarantee." Other stores are utilizing the same appeal in other forms. ¶ This change, slight as it may be fundamentally, is significant of the new trend in consumer buying. It is a recognition of the fact that past reputation notwithstanding no store can afford to rely on that alone, that it must bring new arguments to the fore to attract the attention of the public. It is typical of the very real competition that exists in every line, because the retail buyer is buying more shrewdly than ever before. Low prices, per se, have lost much of their appeal. "Once stung, twice cautious," and the public having been "stung" with low price "bargains" in many price cutting wars, real or fictitious, wants to dig behind the figures, and find out why the prices are as they are. ¶ Honesty and "the-reason-why" must be a part of the advertising of the future, rather than flamboyant claims and specious reasoning.

As to the Radio

Unless an extraordinary and unexpected public demand for radios comes to the surface within the next few months, the effects of a tremendous radio overproduction are likely to become distinctly evident. Signs are not lacking to indicate the nature of those effects. With the beginning of the new year one nationally known radio company announced a half-price sale—and as far as can be learned with few takers. This is not the only price cut but the prominence of the company makes it outstanding. ¶ It is reported that price cutting in radio today is rampant. It is even charged that manufacturers are resorting to various non-approved methods in order to relieve their crowded inventory of finished goods, adding another unpleasant touch to a situation already bad. With all these charges and counter-charges, however, the situation is a grave one. In every radio price war in the past the retailer has suffered without any attempt on the part of the manufacturer to help the situation, so that precedent at least points to a dangerous period. The one hopeful note is that no startling innovations in set construction are immediately in view, so that the danger of obsolescence is not a serious factor. However, the music dealer handling radio, will do well to watch his merchandising progress very carefully during these next few months.

Cooperation

One of the British piano trade publications in an outline of the piano trade situation in that country designates cooperation as the greatest need of 1930. There is apparently somewhat of an analogy between the trade situation in England and the United States, if the text of that article is to be taken as evidence. There is much in it that is worth repetition, for not only is there a clear summary of the facts, but there is also pointed out the ultimate solution in a way rather different than has previously been written. ¶ The article states that if there is a decided depression in music trade circles, we believe it is but temporary and created greatly by extraneous influences. Music is in the soul of the people, and expression must be found, either in personal performance or in receptive appreciation. Were we to come to the crux of the situation, so far as the music trade of Great Britain is concerned,

Piano and Musical Instrument Section

we put forward the suggestion that much of the bad trade can be attributed to bad channels of distribution. The bulk of retailers' premises are years behind the times, and there is not the vim in sales campaigns, except in isolated instances, necessary to withstand competition from other industries."

¶ The article continues with the assertion that "every night propaganda for music is getting right into hundreds of thousands of houses in the British Isles. Broadcast music may not have the atmosphere or the tone color of the concert hall or of the drawing room, but its influence, nevertheless, cannot be measured. One of the salient facts of British industry today is that the music industry is not so badly affected as other industries. It is true that musical goods may be classified as of the luxury class, but music is part of the life of the people, and broadcasting is bringing back the desire for personal performance." ¶ The article closes with the cheering note that "the future of the music trade is great. As we have opined before, were the general trade of the country good, today there would be a boom in pianofortes. That opinion is shared by the men who control big interests in retail circles. If, however, the necessary service—and that word embraces goods, salesmanship, finances and business acumen—is lacking, trade will go elsewhere." ¶ It is dubious comfort to reflect upon the difficulties of others, but the healthy atmosphere of this article is reassuring. The piano distribution system of this country, different as it is from that of England, is just as serious a factor in the decline of the piano. This is now in process of readjustment, and painful as the process is it is analogous to the curative surgery of an operation. The trade will be all the healthier for it. There is a fine future for the serious and intelligent workers who are willing to put their wholehearted efforts into the piano selling and stand or fall by the measure of their own attainments.

Piano and Automobile

In an article on the automobile industry printed recently in Printer's Ink, Charles E. Byrne, vice-president of the Steger & Sons Piano Mfg. Co., draws some conclusions as to future necessities in the piano business that are both interesting and of value. He said in part: ¶ "The piano trade has learned many valuable lessons from the sale of automobiles. By giving greater attention to the aggressive successful selling methods that have been responsible for the spectacular record of the automobile field, it can increase its sales and profits. The progress of the piano industry has been impeded by the wonderful durability of the piano and the fact that it has been so thoroughly standardized in size and form. By developing new styles and designs, for example, by producing a grand piano of beautiful tone in the space of an upright, it can extend the market for pianos. This is an age of change, leisure, motion, and beauty. The public appreciates beautiful tone qualities, but it welcomes novel designs and new ideas. It will respond readily to innovations of beauty in new pianos that will serve to facilitate the elimination of thousands of old, obsolete, upright instruments. Beauty is the insistent demand of the modern American home."

Demand and Development

From California comes the following cheerful news credited to Colonel Fox of the Fox Piano Company of Oakland, Cal. Fox's statement was as follows: "We have just wound up what has proved to be the best year in our business. December was a splendid month for us. It is our conviction that there are plenty of pianos to be sold in San Francisco and the San Francisco Bay region, if people will only get busy and go after piano sales. It is a case of developing the demand which is certainly there." ¶ The Fox Piano Company, incidentally, has been in business for some twenty-nine or thirty years, which adds all the more significance to the above remarks. Here is a sample of what can be done. It would be foolish to claim that the majority of piano dealers throughout the country are as enthusiastic over the past year as is Col. Fox. However, it is a proof that pianos can be sold and are being sold when sales are pursued vigorously and unremittingly. There is no easy road to success in selling pianos nowadays, but the prospects are bright for the workers. As Col. Fox says, the demand is there, and it needs only to be developed.

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

A Letter From E. A. Francis of Galesburg, Ill., That Serves as a Commentary Not Only on His Own Business But of the Piano Trade Generally and Presents a Serious Subject for Consideration

Over thirty years ago The Rambler was introduced to E. A. Francis, by H. D. Cable. Both were working for the great piano enterprise of which H. D. Cable was the head, and which developed to one of the great piano institutions of the world, and still is holding a high position in the piano world as The Cable Company.

The old timers will recall the wonderful ability of H. D. Cable who led in the building to great production and distribution in the days when the piano business was different from that of today. No man had greater business ability. With his brothers, Fayette S. Cable and Hobart M. Cable, they created many new ideas and put them into pliable merchandising and manufacturing that led many others into fields of manufacturing and distribution that created great industrial plants.

All the Cables bearing the name Cable of that day have passed on, each leaving a name of individual ability, for after the passing of H. D. Cable his brothers built up institutions that indicated the individual ability of each, the Hobart M. Cable Company, of La Porte, Ind., and the Cable-Nelson, at South Haven, Mich.

E. A. Francis continued in the piano business, and during the three decades or more has believed in the piano, has passed through the different debacles that have worked for or against the multiplication of piano sales, making a good living and now is apparently as loyal to the piano as in those days when he worked for The Cable Company and then departed the position of employer and started "on his own" in a modest way, believing in the piano and working for it.

From time to time during the past three decades or more The Rambler has heard from Mr. Francis, and always was there apparent that same loyalty to the piano that all piano men should carry in their work. Next there comes a little clipping from a Galesburg, Ill., paper that has carried The Rambler into the past, and adding some thoughts as to the present that seem the filling of prophetic ideas one who has spent forty years of his life writing about pianos, always with the love for the piano uppermost and the wish that the piano could receive that loyalty that is its due. This clipping tells a somewhat interesting announcement:

Mr. and Mrs. E. A. Francis will drive to the southwest after New Year's Day, closing their piano store for three months. They will go via Oklahoma City and visit there, then to Albuquerque, New Mexico and visit Mrs. Francis' uncle. In March they will drive to the Grand Canyon, joining Mr. and Mrs. Fred Apsey and the party will return to Galesburg together. Mr. Francis' health will not stand the cold weather in Galesburg. They will open their store in the spring.

A Letter From E. A. Francis

The fact that there be a piano man "on his own" who can lock up his "piano shop," take to a three months' vacation, is news interesting, in that it gives evidence that Mr. Francis "runs his own business." While that may evidence the "one may shop," it carries with it some idea of what Rudolph H. Wurlitzer, President of the great Wurlitzer establishment shows in the "Expressions" of this issue of the MUSICAL COURIER. Also, the letter that accompanies this clipping gives an idea or two that piano men can study with profit and apply to their own work at the present time, building to what will enable them to do as this Galesburg, Ill., man presents. Mr. Francis says:

Galesburg, Ill., Dec. 27, 1929.

Dear Mr. Rambler:

As you will see by the attached clipping we are going to go to the Southwest for the next three months. We will close up our shop, as it is absolutely impossible to get any efficient help.

It may interest you to know that our December business so far is three times as much as the same month in 1928, and I think in view of the condition of the trade

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 46th St., New York City.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

LACQUER

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

WOOD CARVINGS AND TURNINGS

S. E. OVERTON CO., manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

F. RADLE PIANO

(Established 1850)

For eighty years holding to
TRUE TONE

As a basis of production
by the same family

F. RADLE, Inc.

609-611-613 West 36th Street,
New York

STIEFF PIANOS

America's Finest Instruments
Since 1842

CHAS. M. STIEFF, INC.
STIEFF HALL
BALTIMORE, MD.

Piano and Musical Instrument Section

generally the closing paragraph of a letter from our good friend George Miller, of the Lester Piano Company, is interesting:

"I congratulate you on your financial condition. I do not think you need to worry any. I will just say this, without mentioning any names, there are a whole lot of dealers in this country that could give up their Country Club memberships, their entertainment Committees, etc., to be in the same financial position that you are."

I can candidly say, Mr. Geppert, that we have worked along the lines you have so often advocated, to wit: "Keep the overhead down and Collect Now." Wishing you the compliments of the season I am,

Cordially yours,

E. A. FRANCIS.

Help Wanted!

There are two statements in this letter that cause The Rambler to pause and bring forward the two great necessities of the making of a "Piano Shop" possible and profitable. The one is that made by Mr. Francis that the reason he closes his shop is because he can not obtain adequate help. That covers one of the great voids in the piano business of today—adequate help. Stop and think about that.

Why should there be a lack of adequate help in piano selling?

The reasons are very plainly set forth in what is given in the Expressions this week and is evidenced through what Mr. Wurlitzer says as to the methods necessary in the selling of pianos at retail, the necessity of concentration.

The piano salesman in a store that carries musical instruments, especially the radio, will side-step his own work, travel along the paths of least resistance and fatten his sales reports with radio sales that any girl in the counting room, or any stenographer can sell, just as happened in the days of the talking machine or the phonograph.

No piano salesman can make a record that entitles him to a good salary or commission drawing if he mixes up his work.

Pianos require specialization. Mr. Francis has always held to the piano. It is evident that he could not leave his piano business in the hands of people who would devote their energies and thoughts upon the selling of the radio, for he knows that such sales people lose 50 per cent. of their efficiency through this diversion of concentration.

There is more money in selling pianos than in the selling radios, but it is harder work. That probably explains why there is a lack of reliable piano salesmen. There are times in a salesman's work in piano selling where he passes through a lapse of sales, and probably through no fault of his own. Then he begins to receive the benefit of his work and builds to his record. Employers do not seem to recognize this fact. The salesman may be working just as hard on his prospects, and be building to sales at the expense of the overhead, but that must not be thrown away on account of the lapses.

"Big" Men

To manage a salesman through these lapses, or months of effort that the employer is paying for requires the

ability to handle men. What George Miller, of the Lester, says about dealers applies directly to this point. Too many employers believe they are "big men" in their own home towns. They work to that end. They join the clubs, partake in entertaining that brings no business, but above all the lack of concentration leaves his employees working in the dark. No man employing others can get results by utilizing his time in entertaining, social affairs, clubs that absorb not only time but thought, and find those he is paying salaries or commissions to arriving at that point where the red ink is not utilized in the statements, no matter how they may be made out.

Specialization

What the head of a house is then is the rest of the help, for the owner or manager is just one of the units in the business no matter what it may be. To sell pianos requires specialization, just as is made plain by the head of the greatest musical merchandising institution in the music world.

Mr. Francis is doing something no other piano man has done within the memory of The Rambler. He is taking a vacation of three months, and in order to do this he is shutting up his "piano shop." The piano shop is the coming method of successful piano selling, for that spells specialization.

The Results of Collect Now

Many a piano man will at once ask, "Well, what is Mr. Francis going to do about his collections?" The Rambler believes that Mr. Francis has so carried on as to this that he spells it with a "COLLECT NOW" sign in his shop. If he has been doing that he leaves his collections in such a way that the COLLECT NOW slogan will continue in adequate hands, knowing that his customers have been so treated that they will PAY NOW, which is but the results of COLLECT NOW.

There is much in all this that piano men who believe the piano is shrouded in red, that the black ink can not drive away, that is worth while. If Mr. Francis can receive a letter as he quotes from a manufacturer of the astuteness of George Miller, of the Lester, then it is evident that he does not have to stay at home to attend to renewals, discounting or any of the evils that make many a piano man even lose a game of golf to telegraph the manufacturer to send on a check to cover a maturing note that already has been renewed several and many times.

A Real Vacation

Mr. Francis even asks that the MUSICAL COURIER be lost to him during his vacation. All he has to do, however, if he wants to read what is here said about him is to stop in some musician's studio and he can get what he may want. Probably, however, the peace of piano mind of the Galesburg, Ill., dealer is so easy he does not want to think about anything but having good time, a rest from that concentration that is irksome and yet pleasant when results are what are necessary to close sales.

But think how his mind can concentrate after he gets back and opens the front door of his piano shop and starts cleaning up, having the pianos tuned, and how glad he will be received by those prospects that may have got sour on his importunities and can be closed with, for there is that relief in the meetings of an old friend, that makes old things new.

The Passing of a Fine Piano Salesman—George Clay Cox—Selling in the Old Days When Competition Was Keen and Selling Arguments Were Based on Tone—An Object Lesson for Modern Piano Salesmen

The Rambler learns with much sorrow the recent passing of George Clay Cox at Rochester. This news was received by The Rambler in the very city that brought George Clay Cox and The Rambler together some forty or more years ago. George Clay Cox induced The Rambler to go into the piano game. At that time Mr. Cox was considered the best piano salesman in the trade. This was emphasized when Henry W. Crawford, then the head of the old Smith & Nixon concern employed Mr. Cox at a salary of \$5,000 per year.

No such salary had ever been paid so far as The Rambler knows for a retail piano man at that time. It was freely predicted that Mr. Crawford had made a mistake—the objections being that no man could earn that salary.

George Clay Cox dispelled that mistake before the end of his first year, and if memory serves right he never worked for that salary again—it was always more, and he earned it. George Clay Cox lived long in the piano business. Forty years or more ago he made his work felt in any territory in which he may have located, and this was not often that he changed. His work was such that competition was much more difficult to overcome than at present.

When The Rambler was working with Mr. Cox in the Middle West the selling was carried on in the homes of the people, and many has been the conflict in the homes of people where two, three or even five pianos would represent as many different houses, with two or more salesmen representing one make would besiege the families where the pianos were "on trial." Practically all the work was done at night. If a piano sale be closed after midnight, that was no excuse for a late arrival at the store in the morning.

Selling in the Old Days

Probably no man worked for his business harder than George Clay Cox. While his compensation was figured by Henry W. Crawford, who by the way is living in Cincinnati where this is written, his example put "pep" as we call it now into every salesman that worked for Smith & Nixon. And, also, it can be said, it put "pep" into every salesman that worked for the other houses. Competition was keen. It took salesmanship to "talk piano" in the homes of the people with two or three different makes in the home "on trial," but nothing seemed to please Mr. Cox better than to have more than two pianos on exhibition.

The Rambler recalls that Mr. Cox displayed the tonal quality of the piano he might be working on, and this arrived at according to the kind of music the "prospect" might enjoy, to the strains of "My Nellie's Blue Eyes." How that man with the white hair and moustache that he always cultivated brought the minds of his prospects into harmony with the piano and his arguments as to quality, the main theme being tone, even in those days.

There has passed one of the greatest piano salesmen of his time. He was in his seventy-eighth year, and the greater part of those years spent in piano selling. He was a kindly man, his personality dominated, and that was really the basis of his success as a piano salesman. He had friends all over the country, for at one time he forsook the retail field to represent the Gildemeister & Kroeger piano as wholesale representative. But even when visiting the dealers he spent the greater part of his time selling pianos to the musically inclined. His life was in the piano, and the piano responded.

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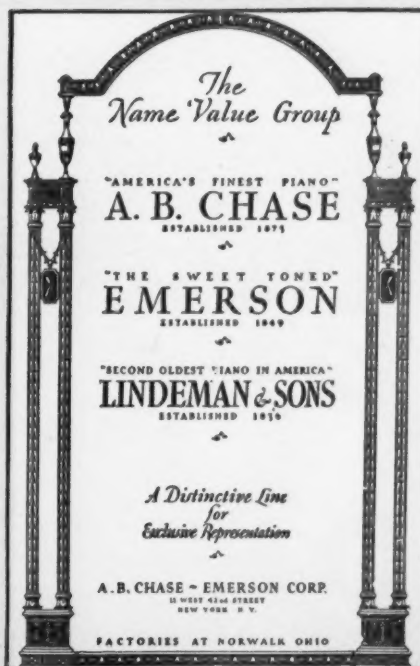
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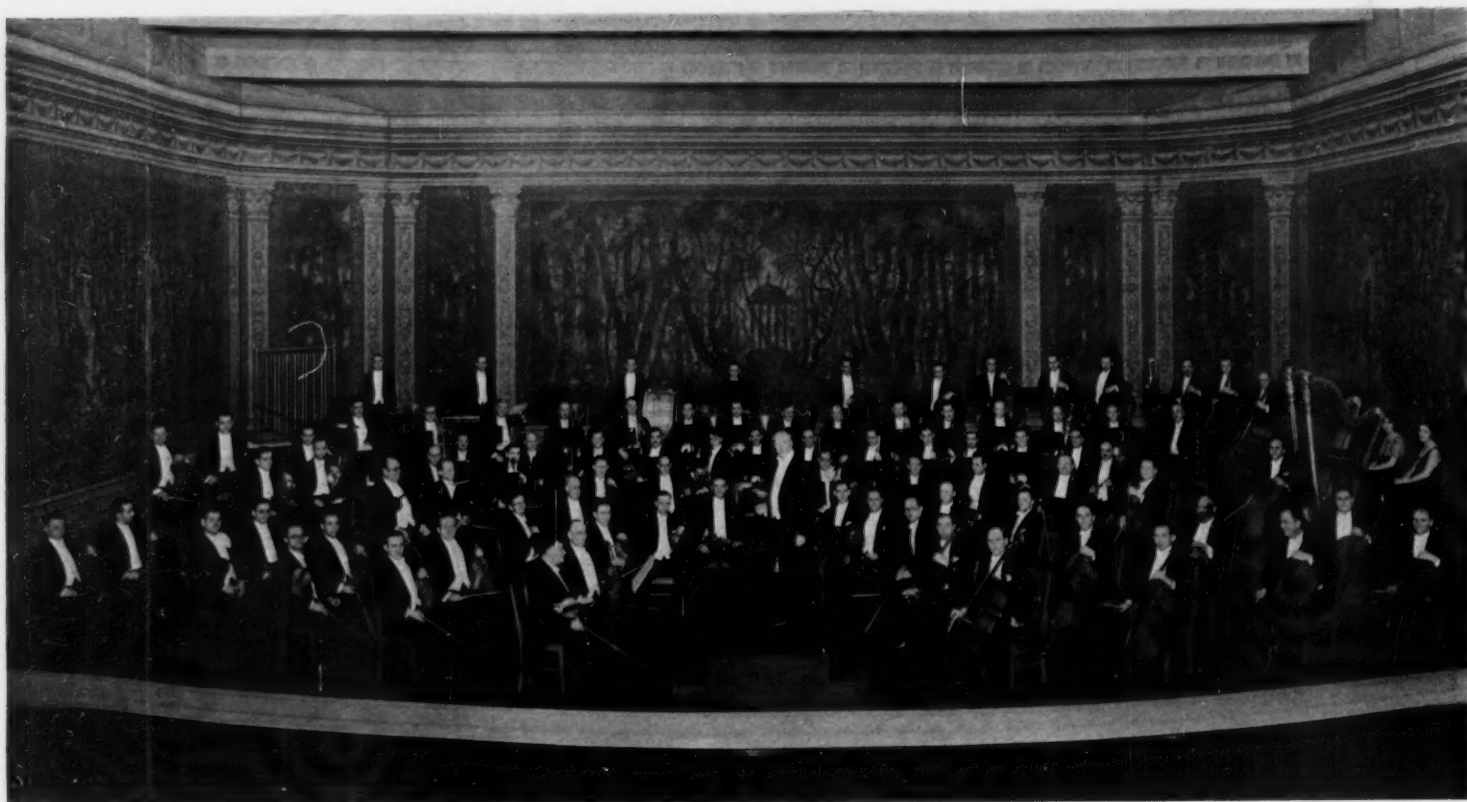
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